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SPEECH AT MID-CENTURY

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MR. CHAIRMAN, fellow-presidents, and colleagues in the teaching of speech:

The mid-century is a time of great rejoicing for all of us in the Speech Association of America. This is our thirty-sixth anniversary. Since 1914 we have grown from seventeen founders to a membership of nearly 6,000. Our program, now carried on with an annual budget of more than $50,000, involves extensive committee and organizational activities. Our research and educational publications are significant and are increasing in number; many of them have been developed in cooperation with other major educational groups. The range of our educational interests is now typified by the position of our Association as a department of the National Education Association and a constituent member of the American Council on Education, as well as by our affiliation through the Committee on Debate Materials with the National University Extension Association. We anticipate an even wider range of affiliations with major teaching and research groups at the national level. We also have close working relationships with flourishing affiliated and regional organizations representing the varied aspects of our broad field of human activity. The importance of speech in human life has probably never been more widely understood or greatly appreciated than it is at this hour. We have, therefore, a basis for optimism as we move forward into the second half of the twentieth century.

Nevertheless we should not forget that our nation and the world exist in grave emergency. Pride of achievement is pleasant but is also dangerous if it gives us a false sense of well-being. The vital question for us now is, "How can we best serve the nation and the life of freedom?" To that question I invite your attention. The search for the best avenues of service requires frank recognition of our limitations and errors; and though I do not like to be a negative critic, I shall not speak softly.

We scarcely need to be told that the world crisis has intensified both the challenges and the opportunities for our profession. I want to discuss these challenges and the significance of these opportunities from three standpoints: first, from the standpoint of the world scene;

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second, from the standpoint of education in our own country; and third, from the standpoint of the place of speech in American education.

I

The world scene is obviously one of turmoil and confusion. Communism, brooding over us like a dark and vaporous cloud, infiltrates the atmosphere of freedom. In the Council of Nations communication between peoples is hindered by falsehood masquerading as truth. Some men suffer from the delusion that conflict is a fundamental process of human life and that violence is an ultimate means to power. Mankind seems not to have learned that persuasion is more lasting than violence and that the cooperative pooling of ideas is greater than either violence or persuasion. Self-interest befogs the landscape, narrows our vision, and clogs the channels of our communication.

Under such conditions free men have difficulty seeing clearly the path before them. We Americans are endangered not merely by power from abroad, but also by our own internal limitations and weaknesses. One of these weaknesses lies close to the main theme of our Convention at this mid-century: As a people we are deficient in the processes by which policy is formulated. We fumble and hedge; we quarrel among ourselves. Like the rest of mankind, we too have served the gods of competition and conflict and have allowed them to hinder that meeting of minds on which democracy depends. In plain terms, we are deficient in communication. Here is one of the most serious weaknesses in our bastion of defenses for democracy.

II

The unpleasant truth is that education in America is partly responsible for this ineptitude of our people. The charge may sound extreme. Communication and speech have never received greater emphasis than they are given today; at least we are talking about them more than ever. Nevertheless, the deeper meanings of these processes are often distorted and neglected; in this hour of crisis we pay heavy toll for superficiality.

Is a bill of particulars necessary? We need only look around us.

First, some thinkers in this area are so preoccupied with the instruments for transmission of symbols that they fail to make careful examination of the symbols themselves. Is not communication often discussed as though it were primarily a technological matter? Yet the machines and the circuits are not communication nor even the symbols of communication.

Second, some of the curricula of our American schools give little hint that scholars have long recognized the oral as the primary form of language. The emphasis in teaching has been, and to a considerable extent still is, on writing. The importance of effective writing certainly cannot be questioned, but our emphasis in education should be on speech, the immediate, face-to-face medium by which men think and act together. In our schools the assumption is still made that any one trained in language and literature is therefore qualified to teach speech. This assumption and its corollary, that writing is more basic than speaking, are among the chief confusions of educational thought in our time. Even the concept of "language arts" has in actual practice often reduced speech to a kind of oral verbalism and has missed the larger implication that speech is man's basic symbolic medium for social and intellectual activity.

Third, many plans for "general edu-

cation" do lip-service to the importance of communication but overlook the truth that speech is its primary form. We are amazed at the extent to which educational leaders have failed to observe the function of speech in social and intellectual life. Many of them have reduced speech to a narrow verbalistic or noisemaking process and have not understood that it is of the essence of our common humanity.

Finally, our educational system has been so permeated by verbalistic and elocutionary concepts of speech that our people have not fully learned to use the processes of face-to-face cooperative thinking on which democracy depends. Many of our students enter college and some of them graduate with the idea that speech is simply oral composition, or, worse yet, merely performance.

These are some random evidences of educational confusion in the area of communication where the fate of free institutions is now being settled. American education is fiddling at the job of teaching speech while the fires of misunderstanding and conflict threaten to destroy us.

III

We students and teachers of speech share responsibility for the muddled state of thinking about communication in our educational system. Let us glance at ourselves.

First, some of us apparently have not learned that cooperation is more fundamental than conflict. A few of us are still beating the tournament drums, priding ourselves on the numbers of contests engaged in and the number of decisions won. A very few of us are still using "smart" practices to win such decisions. The value of competition is undeniable: pro and con debating has an important place in modern life. Nevertheless, some of us have not seen competition and debating in their true perspective, and have not given the cooperative processes of discussion the emphasis which their social importance justifies. We must admit that some of the sins we have committed in the name of competition are a disgrace to education.

Second, many of us are uncertain what we mean by the term *fundamentals of speech*. In some of our colleges the course called "Fundamentals of Speech" is essentially a course in elementary public speaking, in others it is essentially voice and diction. Some of our leading departments of speech have given up the attempt to offer a general introductory course and have established in its place a sequence of elementary courses in public speaking, voice and diction, and oral interpretation of literature. One of our most urgent needs is some agreement about what is *fundamental* in speech behavior.

Third, in like manner many of us are not certain what we mean by *elements of speech*. Does that phrase refer to the various aspects of a speaker's action, or to the features of the setting of an act of speech, or to the different forms and uses of speech? Some uses of this term suggest all three of these meanings; and lists of the elements of speech, written by leading authorities in our field, include these different types of elements without discrimination. We need to systematize our analysis of speech behavior.

Fourth, some of us are not even sure what we mean by the term *speech*. One illustration of our confusion will serve. In the literature of our field I have seen the statement, "All speaking is public speaking." Now the obvious truth intended is that all speaking is social. Nevertheless many a student and many a citizen will be puzzled and confused by the statement, especially if he has

taken the trouble to observe that speech occurs not only as public speaking but also in such forms as conversation, discussion, reading aloud, and acting. His confusion will not be diminished by the fact that some of our best-known textbooks, whose declared purpose is to present a course of basic training in speech and not just in public speaking, are nevertheless primarily texts on public speaking. The talk given before a group may indeed be our readiest means of general speech improvement in a classroom situation; but that fact does not justify the blunt statement by some of our leaders that all speaking is public speaking. Even casual observation shows the utter nonsense of such an assertion. Are we really so confused and careless that we cannot clarify and systematize the distinction between speech as a basic human process and the various forms in which speech occurs? Our students and the public we serve have a right to expect clearer thinking from us.

Finally, some of us who teach speech have apparently not realized that our specialisms are but partial approaches to one great primary aspect of human life. We seem not to understand that our many different avenues of study and teaching—such as public speaking, oral interpretation, speech correction, and acting—are but different approaches to one great educational objective, i.e., the improvement of speech. To some of the specialists among us acting may seem closer to the dance, for example, than to voice science. Speech correction may seem closer to medicine than to rhetoric, oral interpretation closer to literature than to speech correction, and public speaking closer to the social sciences than to audiology. These relationships between aspects of the study of speech and other areas are real and important; they indicate the tremendous range of the speech field. Nevertheless anyone who fully grasps the concept of speech as a basic social and cultural process of human life will also realize that our various educational activities in teaching public speaking, oral interpretation, radio speaking, acting, speech correction, and related processes, deal with the same distinctive kind of human behavior and are varied means to the same goal, i.e., the improvement of our people's mastery of this unique human function called *speech*. Although our relations to other areas of study are of great importance, all of us who teach any phase of speech are dealing with the same quality of human life. We ought to recognize the common ground on which we stand.

The old familiar story of the blind men and the elephant is pertinent. Of course the elephant was in part like a tree, and in part like a rope, and in part like a spear. Each man was right, yet no one of them could see the real truth.

> And so these men of Indostan
> Disputed loud and long.
> Each in his own opinion
> Exceeding stiff and strong.
> Though each was partly in the right.
> And all were in the wrong!

We who insist that our own specialisms are complete elephants are wrong; in our preoccupation with one aspect we are missing the larger truth and the wholeness of view on which our greatest usefulness depends.

What I have said may be summed up in three statements: (1) The world situation is confused and dangerous, partly if not primarily because men are deficient in their understanding and use of communication. (2) In education the attitudes toward speech reflect this misunderstanding and confusion. Many of our colleagues have not fully realized

that speech is the primary form of communication, hence an integral part of our humanity. (3) We who concentrate on the study and teaching of speech share responsibility for these confusions because we have not fully systematized our own fundamental concepts and have allowed our special interests to limit our view of the task we share. These follies have intensified the dangers of this hour of crisis.

This, then, should be our theme at mid-century: Our primary job is the deepening and strengthening of the concepts on which all our study and teaching rest. This was a major need before the international emergency became acute; it is even more urgent now. Of course we shall do all we can to help meet the crisis. We are ready, even eager, to join our colleagues in other areas in planning the part of education in the emergency. We are ready, even eager, to contribute to military preparedness in whatever ways and to whatever extent may be necessary. We are ready, even eager, to help inform the public on the issues of the crisis. But underlying all these services is the need to define our field, to state our goals, and to develop our methods so clearly that no one of us will lose his way in the confusions of our time. The prophetic statement made by Rupert Cortright of Wayne University in the national crisis of 1942 still applies: "This may be the crisis in which we can fail, not by any backwardness in persuading others of the importance of speech, but because we ourselves are not prepared to meet the challenge. . . ."[1] The greatest need of our profession at this hour is the deeper probing and clarification of the principles on which we stand. These principles cannot be fabricated. They are inherent in our work and need only be fully discovered and made effective.

We should keep constantly before us the truth that speech is more than public speaking, or conversation, or acting, or any other one of its forms or uses. It is deeper than its visible and audible aspects. Speech is a primary and unique aspect of life. Man's inner thought life depends largely on speech. The soundness of democracy among us depends on effective speech. Our diplomatic effectiveness abroad depends on effective speech. Our military effectiveness is conditioned largely by effective speech.

Speech is the essential pattern of behavior common to all the forms of speaking. Even casual observation reveals that conversation, discussion, addressing an audience, speaking to a microphone, reading aloud, acting, or story telling, are essentially alike. Of course differences exist among these activities, but the essential pattern of action occurs in every one of them. This fundamental process is *speech*.

We should recognize that such a concept is somewhat elusive. In one sense we never see or hear speech as such; we experience it only as one or another of its varied forms. If the concept of speech is to be made fully clear we shall have to define its inherent pattern of action. This we may do in two ways.

First, we may describe speech in terms of the essential phases of a speaker's behavior. The four traditional elements —thought, language, voice, and action —are familiar. I like to list them as five—social attitudes, thought processes, bodily movements, sounds, and words. Others have broken the elements of speech down in still different patterns. An essential truth often overlooked, however, is that no matter how broadly or minutely we describe the elements of speech, they are as inseparable as the

[1] Letter to Sustaining Members of the Speech Association of America, mimeo., May 21, 1942.

elements in a chemical union and as dynamic as the particles of an atom.

Again, the unique pattern which characterizes all speech may be described in terms of the setting. Every act of speech involves speaker, listener or listeners, time and place, a body of ideas, and a body of commonly understood symbolic processes. Speaking is an interaction among these elements. The relationships are inseparable and dynamic. Speech is a distinctive and unified process of human life.

I summarize these well-known concepts here because they outline the whole subject matter of our field as well as the essential unity of our educational function. We teachers of speech are dealing with a primary aspect of human life: its importance cannot be overrated, especially in this time of emergency. There is little hope, however, that our colleagues in other disciplines or our fellow citizens will understand fully what we are trying to do until we ourselves have completed the task of defining our basic principles. Our most effective contribution to the cause of freedom depends upon a clear exposition of our subject and of our goals.

Our major goals lie not primarily in numbers or material growth, but in ideas; not in curricular units, but in educational concepts; not alone in the processes of persuasion, but even more in the cooperative integration of ideas; not in techniques primarily, but in the common humanity which binds us all together. Now at mid-century our main task is in the realm of basic philosophy. We must clarify and systematize the ideas that underlie, motivate, and unify our work. Our faith as educators demands it. The preservation of our freedom may depend on it.

COMMENTARIES

THE GOALS OF SPEECH EDUCATION

There is no better way of realizing what are the present activities and coming opportunities than to study a collection of the phrases in which are made different statements of the purpose of this department. Note some of these phrases and think of their meaning. "The purpose of this department is to give a greater recognition to the spoken word in education; to give more emphasis to the peculiar, academic discipline of the speech sciences." "To realize more fully the educational values in the study of the speech arts." What a body of meaning back of such a declaration as this: "In the past the emphasis has been overmuch upon the artistic, upon performance; to-day the stress should be shifted to the scientific to scholarship." Not half so radical but just as revolutionary is the statement: "As the goal of science is explanation—one of the purposes of this study is to discover knowledge of speech, and as the goal of art is action, the other purpose, is to study the art of speaking well." Some of these statements are interesting as revealing the tones of a radical. Less interesting perhaps, but more potent are those statements which echo the voice of the philosopher, or reflect larger tendencies in education. "To find out knowledge of speech, to develop the ability to think in terms of social life and social culture, to train men and women to play their part in a democracy." No one can review these statements of purposes without finding a clearly marked movement to stress educational values, to emphasize social relationship, and to build up a genuine scholarship by work in the field of research. This is the program of the Department of Speech. —J. P. Ryan, "Terminology: The Department of Speech," *The Quarterly Journal of Speech Education*, Vol. IV, No. 1, pp. 10-11. January, 1918.

THE SPECIFICATIONS OF AMERICAN CULTURE

Julius M. Nolte

AT the Winter Commencement of the University I represent, the eminent speaker suggested that in America everyone is talking too much. Although the mere statement of such a possibility may be heresy or treason at this meeting, I venture to say that it may be true. I should like to amend the statement, however, or at least phrase it differently. Too many of us, I think, have a tendency to generalize upon insufficient knowledge of the facts, and far too many of us, in this diseased condition, have a tendency to become vocal. "Confusion of thought," said Prince Metternich, nearly 150 years ago, "to which too much generalization constantly leads." Certainly we have had a spate of generalization, and certainly we are afflicted by confusion of thought.

In essaying a subject like "The Specifications of American Culture," I am likely to add to the confusion, I fear, unless I adhere closely to simple remarks about intellectual facts which are not much in doubt; and with great diffidence and with some apology for my unsophistication, I shall try to follow the principle I have just stated.

The specifications of American culture, of course, are many, and it would be possible to explore them in great detail, but not, thank heaven, in twenty minutes. I shall, therefore, content myself with one specification and its corollaries; and when I call it a specification of American culture I mean a specification of the culture of the United States. It is in a real sense well-shared throughout this hemisphere, but, after all, the United States is not the whole of America.

This specification is well-documented, having been brought forth nakedly in the Declaration of Independence and later respectably clothed in the Constitution of the United States. It is the assumption or premise or conviction or faith that man is dominantly a reasoning being, entitled by gregarious agreement to life, liberty, and the pursuit of happiness. *Life* means in this connection such security of person as can be achieved by human cooperation. *Liberty* means permission from his kind to make choices as to his own conduct. *Pursuit of happiness* means protection of what he has created or assembled or has had given to him so that he may use these goods as he wishes. Implicit in this grant of privileges, each of which obviously depends upon human cooperation and forbearance, is the personal obligation of each man to extend to others similar privileges and to assist in their protection when thus extended.

This simple statement of the American person's status in relation to his society is what we started with in this country. It is my opinion that in spite of the changes wrought by the wash of experimental science and research, and in spite of the upheavals of domestic and foreign vicissitude it is still the perdurable rock upon which all our hopes are founded. I should like to make a few remarks about it because I feel sure that the activities represented here to-

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day are closely involved with this article of our national creed and are vitally important in safeguarding the cultural edifice we have built.

The first comment I should like to make is this: To say that man is a reasoning being may be thought to state what man aspires to be rather than what he is, even in America. Perhaps so, yet the evidences of man's capacity to reason abundantly surround us. Man did not arrive at an understanding of the atom by accident. If man is not a reasoning being he is certainly not "a little lower than the angels" as Hamlet described him but rather only a clever brutish beast: and in its essentials the technique of those who would enslave mankind has always been to prevent man-in-the-mass from applying his reasoning powers.

In our time Mussolini, Hitler, Stalin, and others have drawn dream-tight the veil between present and past. Why? In order that they might keep their poor helots from knowing too much, from speculating about any more liberal visions than the spectral nightmare of the disordered present.

We are all fully aware of a cynical minority of alleged intellectuals in our midst who insist that free will is an illusion. They say that psychological study has cast overwhelming doubts upon the percentage of individually controlled thoughts permitted to anyone. "Given the premise," these new-thoughters might say, "that age-long determinism guides invisibly our destinies, stretching its long, powerful, gripping dead fingers down the years, fashioning the cell reservoirs of the race unpredictably into a plasm of beneficence or of offense, personal integrity becomes an impossible idea, both for conduct and for soul. We have no right, indeed, to claim a soul; we possess at the most an enigmatic congeries of diverse impulses and emotions. Why quarrel with circumstance? Better the rigors of disillusion than the opiate of superstition. Better Ingersoll than Pollyanna. Better Freud than Jesus!"

But this modern view may be itself an escape mechanism, a softly sentimental philosophy which takes the side of the emotions against the inhibitions of judgment. For if the dead hand of distant heredity guides and governs us, surely the affair is not worth all the fuss these wallowers in psychology make of it. And even if we grant free will to be an illusion, must it therefore be a futile illusion? By what twisting of logic can it be made to appear reasonable that heredity can be fortuitous and deluding only in those impulses which we inwardly recognize as spiritual? Why should we mistrust those impulses which urge us to ratify the conclusions of the elder race? Are we to heed our impulses only when they urge us to go berserk and to smash the ten commandments? To deify the old Adam is not psychology: it is using our ancestors as a scapegoat, visiting the sins of the children upon the grandparents.

The true psychologist, moreover, defines reason as the ability to deal with new data in terms of former experience. Clearly this definition itself emphasizes the duty of enlightened man to capitalize and then to transmit the experience of his civilization (which is all that we mean by culture). The implications of this fact make education and the propagation of learning (in which of course I include aesthetic experience) transcendently important for any society with aspirations toward freedom. From the days of Franklin and Jefferson we have recognized this truth, but it has only recently become plain to us that this transmission of culture must be

guided not merely by the apparatus of formal "schooling," however ubiquitous and however long continued, but also by its multifarious forms in the representative arts, in literature, in drama, in day-to-day journalism, both written and spoken, in public discussion, and even in the rituals of our religious organizations. The school is essential, to be sure, but also important are the painting, the statue, the poem, the drama, the comic strip, the club meeting, and the Sunday School.

The conditions of life change and the impacts of cultural experience multiply. As Shakespeare's character said, condoning treason, "men are as the time is." But the belief in reason entails more than the duty to transmit culture; it entails the duty to protect this transmission against all menaces. I think that it is true of America to say that the menaces we recognize clearly we do battle with and eventually destroy. Witness, for example, the scope of free speech in the United States. Overt challenges we meet fairly well. But the times have brought covert challenges and challengers. As the world becomes interdependent it becomes complicated, and not only the malicious but also the cowardly and the lazy proffer us the opiate of abandoned will, the lotus leaf of determinism. They come in the disguises of science (pseudo-science because true science is tentative, but these charlatans are dogmatic); they come in the robes of religion (false religion because in essence it makes a god of instinct, and man must aspire to something nobler); they come often in the flamboyant costumes of frank hedonism, menads crying the worship of Dionysus, apostles of appetite; they come sometimes as mere missioners of complacency. "It is too hard to be free," they cry. "Why think? Seize the day! You cannot know yesterday, and tomorrow comes never! Nitchevo!" These specious oracles gull our minds and soothe us into unmanly lethargy or stimulate us into neurotic chorea. Surely it rests with the groups represented here to conceive of their tasks as related to the great duty of detecting the fallacies inherent in denial of the capacity of man for conceptual thought and rational action. The guardians of the processes of transmitting our culture are in literal truth the guardians of all we possess, and we are numbered among them.

The second comment I wish to make is this: Man's faith in himself as a reasoning being subtends individualism, for it is only out of the enfranchisement of individual free will that improvement may come. Man can be trained in the mass, but not educated in the mass. We do not think by squads. We speak of the dignity of man, and if we intend by the term a literal translation of the Latin *dignitas* it is true enough; but we really mean, I think, the independence in behavior of *a* man, and any good union leader can attest the sovereign importance of this idea. Man's individualism arises out of gregariousness and is dependent upon it, to be sure; you cannot have liberty unless you have law; but man's gregariousness alternatively is furthered and nourished by man's individualism and cannot long continue without it. The Hegelian State, with its suppression of individualism, inevitably leads to nihilism and dictatorship. The trend towards uniformity, which every educator sees in operation daily, is therefore at once useful and dangerous. It is useful because it leads to more and more commonness of experience; it is dangerous because it tends to suppress individuality. Conversely, the trend towards eccentricity, which in times like these we often think

merely neurotic or even antisocial, is at once dangerous and useful. It is dangerous in that it is difficult to control in emergencies when united action is needed, but it is useful because it offers a means of experiment to the inquiring and never-static spirit of the individual personality. *Est modus in rebus.* A balance is required in behavior, a balance reached through constant adjustment; and this adjustment is provided by man's disciplined adventures, in technology surely, but also in the arts, and in communication (which last is chiefly drama in miniature). The realization of this great fact impelled Sir Osbert Sitwell to write in the valetudinarian but noble final chapter of *Laughter in the Next Room,* "Above all, my message is that the world could only have been saved—perhaps still can be—through the spirit of man, especially through art, its noblest and most important manifestation. Alone of men—though with the farmer, the gardener, and the sailor following him at a distance—the artist exercises a profession that is entirely beneficial, and creative in itself. He unlocks for others the gates of the mind, the senses and the soul." Artists of all kinds, in other words, nourish free will.

The third and final comment I wish to make upon our text from the fundamental articles of faith of this nation is merely the observation that at whatever point we touch the problem of man's destiny in our civilization we are led quickly to an examination of past cultural achievement and to the projection of its trends and its lessons into the future. We cannot escape, if we share the faith of our forebears, today's rigorous antithesis of free will and determinism. We shall have to choose between them, and choose both as individuals and as a nation. We are not going to drift into heaven. If our ancient faith, which alone makes the prognosis of man on earth tolerable and gives it sanctity, still lives in us, we are bound inexorably but with a holy zeal to the unremitting and never faltering application of old experience to novel data. We must read tomorrow by yesterday's candle. We can interpret the future only in terms of the past, and we must interpret, must chart a course, else the soul of man will founder and die in America as it has been dying around us for a generation.

In this process of representing through words and pictures, through symbols of universal significance, the ennobling ideas of our race, the arts of communication, to which this meeting is largely dedicated, perform the very highest function. Let us then continue to attempt our task with full awareness of its importance, never debasing it by compromises with determinism, never surrendering to the merchants of expediency the priceless treasure which is ours to hold and to transmit.

COMMENTARIES

SOURCES OF UNCERTAINTY IN KNOWLEDGE

> . . . Though it cannot be pretended that the principles of moral and political knowledge have, in general, the same degree of certainty with those of the mathematics, yet they have much better claims in this respect than, to judge from the conduct of men in particular situations, we should be disposed to allow them. The obscurity is much oftener in the passions and prejudices of the reasoner than in the subject.—Alexander Hamilton, *The Federalist,* No. XXXI.

ANCIENT RHETORIC AND MODERN PROPAGANDA

Everett Hunt

TO say that the sovereignty of the world lies in the public opinion of the world is neither to express a pious hope nor to announce a calamity. It is true whether we like it or not; it is true whether the United Nations survives or not; it is true whether we are at war or at peace. This public opinion is a strange resultant of the play of sheer force, of prestige, of expected economic benefits, of power policies, of political psychopaths, of outraged cries of injustice, all parading at times under a banner of idealism promising better lives for all people. The important fact for us now is that all nations recognize that force alone cannot win causes. Russia may veto measure after measure in the United Nations, but she is apparently determined to keep her seat and there address her propaganda to the world. China may defy the United Nations, she may even defeat them by force of arms in a particularly favorable situation, but she does not want her place among nations denied to her. Some Americans would prefer to withdraw from Europe and Asia and construct a Gibraltar of Christian civilization. But Gibraltar is now an outworn and unfortunate analogy, and we have not force enough to survive if we do not have friends and allies in the world. In conducting our defenses we know that it would not be a successful exhibition of power to drop atomic bombs if that too left us friendless. We know that to arm our former enemies, Germany and Japan, in the fight against Communism, has as many political as military aspects. In this divided world neither we nor our enemies can dominate world opinion by force alone, and yet we in America have not yet fully applied our intelligence or our resources to our propaganda.

Why is this? We have not realized what mass communication has done to the world and to diplomacy. We have trusted too much to official statements by accredited representatives and have expected them to arrive at satisfactory agreements. But mass communication has changed all this. It has changed it for the better and for the worse—for the better in that injustice, exploitation, inferior status, and outrageous inequalities no longer have to be patiently borne. The sufferers from these ills can voice their complaints and demand justice; they can overturn a reactionary government which chooses to ignore their pleas, and this can happen in a way which improves the lot of mankind. But what if the propaganda purporting to denounce injustice is full of false promises, of lying charges, of vilification of enemies, of distraction of attention from internal failures to war against encircling foes? Diplomacy cannot meet most such situations except as it is supported by a counter-propaganda which is equally strong and vigorous. This counter-propaganda must not merely defend the *status quo*, as it has done too often. We defended Chiang Kai-shek as long as we could; and when that became impossible, we had nothing to

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defend. The Communists had a program and a champion; we had neither. Even if the Communist program is often a tissue of false promises, we cannot meet it by a negative denial of hope.

One peculiarly irritating approach to other countries is to content ourselves with asking them to look at us. Even if we could picture ourselves as we wish we were, and could paint all our happiness as the result of our virtues, still we might well increase the wide resentment against us. The world is not going to be saved by admiration for America. If we are to enter a successful propaganda campaign against Communism in any country we must meet injustice and poverty, not by telling people how free we are from these ills because of our form of government, but by entering into their problems with something of the intimate knowledge that the local Communists have. A successful anti-Communist propaganda requires that we talk more about the foreign situation than about ourselves, that we go further into foreign affairs than we have dreamed, and that we act from the point of view of other countries, asking sincerely what is really best for other people. If we do this we may sometimes have to oppose defenders of private capital. We shall have to attack injustice where we find it, knowing that although a full sense of justice may be the philosophical ideal, it is the keen sense of injustice which when aroused leads to action. We have to admit, I think, that where we fear Communism most, the sense of injustice is strongest, and we must show our desire and our ability to bring redress. The information basic to such a program will often come best from the agencies of the United Nations. The various commissions on health, child welfare, agriculture and food production, economic resources and distribution—these will be sources of information accessible to all, and can form the basis of action which is really needed. This will be very different from the procedure of picking out an apparent champion of democratic capitalism and supporting him as our man through thick and thin.

All this assumes a degree of freedom of communication which does not exist in the world, when about 75% of the world's population lives under a considerable degree of censorship. Therefore the United Nations should continue to make freedom of communication one of its major objectives; if it fails to get it by agreement, it should attempt to get it by breaking through all the obstacles that have been set up. This objective is just as important as rearming our allies, and should receive all the emphasis it may require.

If we agree that the future of the world is to be worked out by this ceaseless interpenetration of propaganda, we know that we shall ourselves be changed by the attempt to live up to our own promises. If we pledge ourselves sincerely to meet the needs of peoples in the spirit of democracy but with a keen eye to different situations and traditions, we are not likely to remake the world in the image of America, just as we shall not want to see it remade in the image of the present government of Russia. Freedom of communication will permit an evolution which no man can now entirely foresee, but this evolution will be very different from our present embattled fight-image of a rigid free private enterprise versus a rigid Communism. If such an evolution is to be encouraged, all the nations of the world should eventually be allowed a voice and seat in the United Nations. To seat a "wicked" or aggressive nation there is not an appeasement or a reward. It is rather re-

quiring the nation to accept its responsibilities to the world as a whole, to make public the information and attitudes which deserve the attention of all the nations.

Let us hope that our evolution may show a larger element of propaganda and a smaller element of force, that propaganda and counter-propaganda may meet in a fair fight with more and more freedom of communication among all nations. If this hope is disappointed, propaganda will nevertheless continue, the more distorted by hatred and lies. Either way it will form the opinion which will rule us.

Having stated, perhaps dogmatically, that for better or worse our future will be shaped by propaganda, in the full knowledge of the infamous nature of some propagandists, and of the tragic and devastating nature of their results, we ask how anyone can have any faith that out of such a process, anything like truth and justice can ever prevail.

It may seem paradoxical and perversely academic to seek an answer to this question in the Athens of the Fifth Century B.C., yet in spite of all the volumes of bibliography on modern propaganda, in spite of all the great contributions made to the science of communications by psychology, psychiatry, sociology, anthropology, political science and economics, and the inclusion of the whole world as a closely related theatre of activity for the propagandist, it still remains true that the best balanced introduction to the subject is to be found in Plato and Aristotle; and that in them one finds the most penetrating observations on the art, and, in an elementary sense, the best manuals of procedure. All the condemnation now heaped upon propaganda has been anticipated with great artistry by Plato. All the reactions of learned and thoughtful men who find their truth in science, or philosophy, or religion, and who turn away in disgust from that great beast which is public opinion, have been eloquently described by him. And in his description of that noble rhetoric which never was, he described the master propagandist as one who is concerned with truth, who knows the nature of the different kinds of souls he is addressing, who can organize and analyze, who can stir up the emotions, and who knows how multitudes differ from individuals.

We can share Plato's feeling that much of his vision of truth will never be caught by the propagandist; we can be glad that our standards of truth are preserved by those who resolutely turn away from rhetoric and devote themselves to historical research, to science, or to art. We know how propagandists, after the fashion of the Ministry of Truth in George Orwell's *1984*, distort yesterday's fact into an argument for tomorrow's desire; and yet if tomorrow's desire be for the elimination of injustice and the increase of love in the world, some truth will be caught and will survive. And in that almost cavalier hint of Plato's that a true rhetoric would know the different kinds of souls and would, in the Quaker phrase, speak to each according to his condition, we have a goal which psychology and anthropology have brought much nearer, and which we Americans particularly need to pursue. The high Platonic vision should be glimpsed at least by every propagandist who would devote his art to human welfare.

Then there is the lower order of vision of Aristotle, which has the antidote of common sense for Plato's idealism. Aristotle's *Rhetoric* systematizes the art of persuasion and gives the artificer some sense of strategy in addition to tactics. Aristotle does not have all the answers,

but he raises so many of the right questions that a student may start a complicated and baffling study with a strong sense of unity. Aristotle's defense of rhetoric against the strictures of Plato is modest, but sound. The art of rhetoric, he says, is as neutral as the art of good health, which may be used for good or bad purposes. He gives us a final ground of faith and hope by his statement that rhetorical effectiveness adds more to a just cause than to an unjust. Skilful presentation of a just cause increases the appeal geometrically; it aids an unjust cause only arithmetically. If then injustice prevails, it is a reproach to the art of rhetoric. What would he say to the spectacle of six million Communists imposing a dictatorial command over 200 millions of their own people, and threatening the whole world? Would he accept the defeatist reply that the strict party discipline of so few is more powerful than the free but divided counsels of so many, and with such great resources in materials and ideas?

We have to accept the fact now that the struggle is engaged on every front—above all, on the decisive front of the human spirit. We have not understood some of the sources of strength of the Russians. We have set them down as Marxian economists who were so materialistic as to believe that economics really determines all the philosophies and aspirations of society. But as Barbara Ward of the London *Economist* writes in her plea to us to recognize that these are days for poetry, not statistics,

> The one point which seems most marked about Soviet policy and Soviet propaganda is its indifference to economics. . . . Soviet propaganda seeks to infuse into every issue the vision of a vast cosmic war proceeding between the powers of Communist light and capitalist darkness. In apocalyptic terms, they paint the struggle between the world's toilers and their imperialist oppressors and proclaim that mankind is witnessing the death throes of the Beast. The Soviet radio breaks into poetry and broadcasts to the world:
>
> Spring has come. It has come here, it has come in China, in the new streets of Warsaw, in Prague, in the gardens of Bucharest, in the villages of Bulgaria. The banner of victory flies over us. The spring of humanity is with us. It is nearing the workers' suburbs of Paris; it is marching like a master upon the piazzas of Rome. In Calcutta, Karachi and Bombay, it sings of freedom. Our Stalin, whose hand guides the spring of humanity, is leading us to Victory.
>
> No, the Russians are not economists. They are poets, they are romantics. Their strength is the scale of their huge and perverted view of the world. . . . It is we in the West who are the economists. We are the economic men. For a hundred years we have seemed to run our world on a profit and loss account.
>
> The Russians in their perverted way have long since left economics behind. They have opted for poetry even if it is the poetry of death. And we, it seems, hope to counter Orpheus with a balance sheet, and win the greatest struggle in human history with a very precise calculation of figures and not a thought for the real allies of the free spirit, for the
>
> "exultation, agonies,
> And love, and man's
> Unconquerable mind."

I think I should hardly have dared quote this if it had not been written by a professional economist.

We shall need for our propaganda battles men with a broad knowledge of history, with a poetic imagination that can identify ourselves with others, with sympathy for the real needs of peoples very unlike ourselves, with something of Aristotle's hard, analytic intelligence, with Plato's lofty view of what the art of persuasion might be in the mind of a generous philosopher. Surely some of these rhetoricians and propagandists ought to be coming from our colleges and universities trained to help in the battle for the sovereign opinion of the world.

CULTURAL CONTEXTS OF THOUGHT AND COMMUNICATION

Douglas G. Haring

IF the honored profession of historian exists in the world of 1984, its members may frame scholarly theories to account for the blindness of Americans in 1950 with respect to the fateful position of their nation. In the eighteenth century the Founding Fathers had perceived that the very existence of this "new nation, conceived in liberty, and dedicated to the proposition that all men are created equal" would evoke the undying hatred of every European tyrant. For the Constitution of the nascent Republic gave practical expression to the most radical political invention in human history, forged from the experience of the British people and approximated independently in the tribal federations of American Indians. The revolutionary heart of this Constitution abolished monarchs and replaced them with civil officials answerable to law along with the humblest citizen of the Republic. The institution of laws that rulers must obey—for that is the essence of the United States Constitution—effectively eliminated rulers and subjects and in their stead installed public servants and citizens. The continuing success of that radical new Republic posed an intolerable threat to every authoritarian government, whether monarchy, dictatorship, or oligarchy.

The Founding Fathers trusted to vast barriers of ocean and wilderness to hold these political wolves at bay. They could not foresee the inventions that would shrink oceans, people the wilderness, and double the hungry populations of the world in less than a century; nor could they have guessed that Europe's ancient tyrannies would be abetted by swarming millions out of Asia, ignorant of freedom and armed with weapons of mass destruction ideally adapted to the maintenance of tyranny. Nor could they foresee two world wars fomented in imperialist hatred of the American experiment, and the looming specter of a third and vaster war planned by a still more ruthless imperialism with the purpose of utter destruction of the Americans and their yeasty idea. They did not suspect that the very radicalism so bravely woven into the new Constitution would nurture a prosperity which would lull their descendants into complacency and render them ill-fitted to comprehend the hatreds that their adventure into freedom evoked in the despots entrenched in "the heartland."

The American people in 1950 understand their real position but dimly. Some of them half-believe the Big Lie of totalitarianism—the lie that arrogantly relegates the dream of responsible self-government to obsolescence and insists that tyranny is new and up-to-date. The doctrine that American constitutionalism is obsolete is indeed a lie.

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Far from tottering as an outmoded holdover from the eighteenth century, the United States never has moved out of the vanguard of history's most sweeping radicalism—a radicalism that by contrast discloses the totalitarian monstrosities for what they are: namely, tyrannies mechanized and regimented beyond the imagination of Genghis Khan, Aurangzeb, or Louis XIV. None of these despots—nor Hitler, Mussolini, Stalin, Franco, Peron, nor Hirohito before MacArthur—ever bowed to a law. Each could say, "I am the State." Because America has become a symbol of liberation to common folk in Europe, Asia, and Oceania, the continuing success of the United States carries a sustained threat to every tyrant. The essence of that threat is neither American armed might nor the atomic bomb; it is the Idea of responsible self-government that lingers half-comprehended in the minds of subject peoples. The power of that threat is evident in "iron curtains" that symbolize the deadly fear that haunts every tyrant—the fear lest his subjects understand that America has no ruler, only public servants responsible to law. Dreams still outweigh coercion, else why the concentration camps?

Neither the American people nor their dream will survive apart from complete, unsparing mobilization of men and resources. Force, however, at best achieves piecemeal survival punctuated with wars. The abiding victory that can yield durable peace will be achieved only when insight into responsible self-government has reached the minds and hearts of the people of every major nation. By arms we can defend ourselves for a time; by arms we can aid some of our friends; but in the long run a world marshalled to destroy our ideals will allow us no security. The only sure victory comes as that world is transformed, and transformation is a matter of ideas, not bombs. Current fashion applies the term "communication" to the multiform activities that implant ideas in human minds. By whatever name the process is called, it may be approached humbly, with a profound sense of its vital role in our very survival.

Contemporary tyrannies, great and small, thrive on the theory and practice of falsehood. Significantly, none of them dares permit facts to reach its subjects, for facts are the raw material of independent thought. To fight these tyrannies, the obvious weapon is facts. Whatever your enemy fears most, that he should be compelled to face. The United States can afford no compromise with the pernicious doctrine that falsehood is an effective weapon. It is not our weapon and it will not work in our hands. Throughout the world ordinary folk are half-convinced that Americans tell the truth, and we could have no more powerful ally than this conviction. Even if our motives rise no higher than Benjamin Franklin's tongue-in-cheek maxim, "Honesty is the best policy," this asset must not be sacrificed.

If our survival indeed depends upon the spread of certain ideas, and if these ideas are already incarnate in our own cherished Constitution, then why are we not up and about our business? If Americans are half-paralyzed in the face of a genuine crisis, the reason, I suggest, lies in a pernicious philosophy that has dampened our once-vivid belief in the value of effort. This philosophy assumes that man is practically helpless in the face of blind "social forces" or "historical trends"—dramatized a scant decade ago as "The Wave of the Future."

The findings of anthropology demand refutation of that creed of defeat. Biologically, man is alive. Living organisms

are not inert victims of environment. As long as they live they struggle against environment. When they cease the struggle they are dead. Nor are organisms passive transcriptions of a fateful heredity. Hereditary materials provide the patterns and limits of development, but every organism manifests alternative lines of development in different environments. Moreover, the decisive events in organic growth, especially in the higher animals and in man, are the responses of the organism itself. Man is not molded passively by environmental forces; he is molded by his own habits of response. It is not solely what the environment does to one, but what one does about one's environment, that determines growth and survival in the struggle for existence. Individual effort counts.

To these biological fundamentals, the anthropologist's researches contribute other facts. Man is not provided by heredity with responses appropriate to the situations he encounters. Whatever he does in dealing with Nature and with his fellows, he does according to patterns of action and thought that are learned from other men. Such behavior is called cultural, in distinction from narrowly physiological activities—such as breathing—that are not learned. Inevitably cultural behavior is provincial in the sense that one has opportunity to learn only from associates. A Tibetan acts like a Tibetan because he has had no opportunity to learn other cultural forms, and for comparable reasons a Brooklynite acts like a Brooklynite.

Cultural behavior is both matrix and product. The cultural behavior of others provides an individual with elements which he recombines to constitute his own personal repertory of thought and action, and in turn he becomes a model from which someone else learns.

In such perspective freedom becomes possible as one's range of behavior—both outward actions and inner thoughts—is expanded. At any moment appropriate ideas and actions may then be chosen from an ample repertory. A person who knows two possible courses of action in a situation is free to that extent; if he knows four lines of conduct his potential freedom is that much greater. A corollary of such freedom is the possibility of changing one's mind. When masses of men simultaneously change their minds, hierarchies vanish, tyrants are overthrown, stock markets collapse, and statisticians commit suicide. Small wonder that dictators attempt to control news and to deny their subjects all knowledge of alternative ways of acting. He who provides new ideas provides new paths of action and enables men to change their minds. Given knowledge of alternatives, even Communist minds can change.

This presentation of new ideas to human minds, so glibly packed into the omnibus word, *communication*, is no thing in itself, to be turned on or off like a faucet. The cultural repertory of the people to be reached is the prime consideration. Ideas must be translated into new words; then those words must be adapted to the minds that are to grasp their message. Language itself is cultural behavior although it is the tool of all other cultural behavior. Languages are strictly relative to the culture of their users: British and Americans, for example, use the same words, but how different their cultural context! By the word *bum* an American denotes a kind of person—not a pleasant kind—and the word carries no anatomical significance. In British ears the word denotes vulgarly a region of the human anatomy. Curiously, the Englishman uses the word *ass* to refer to a kind of

person—not a pleasant kind—although any vulgar anatomical reference may be far from his thoughts.

Communication faces still greater problems when the languages involved differ markedly. Only the superstitious assume that dictionary equivalents are interchangeable functionally. For example, a Japanese-English dictionary gives *sincerity* as the equivalent of *makoto.* Thereby hangs a war. In 1924, the United States Congress passed an immigration law that insulted the Japanese, who promptly determined to deal with the issue *makoto ni*—as the dictionaries had it, *sincerely*. Japanese diplomats and publicists lost no time in acquainting Americans with this decision. Since they also used dictionaries, they announced that Japan was determined to solve the issue in complete "sincerity." Americans responded eagerly, "Shake on it! We too sincerely seek a solution. Now we'll have peace." The Japanese *makoto,* however, does not mean "sincere." It has no English equivalent; its real meaning outrages our moral codes. It denotes unwavering pursuit of a goal by any means and at any cost, even to murder of one's own children or treacherously luring one's best friend to his death. The Japanese were trying to say that the fancied insult to their national honor would be avenged even at the price of national suicide. The American meant that he was dedicated to achievement of an honorable solution by laying his cards on the table and arriving at mutual agreement in fair give and take. The outcome was the disaster at Pearl Harbor and the Pandora's box of misery thereby loosed upon the world.

If the United States and other responsible democracies are to communicate their fundamental Idea to the world, that world must be studied and its diversities comprehended. Maurice Hindus has remarked that China was lost while Americans in striped pants and morning coats tried to explain democracy to Chinese landlords, even as the Russians were sending peasants to propagandize peasants. The price of American survival is ability to discard intellectual striped pants and to acquire new habits of mind that meet the common folk of Asia, Africa, and Oceania on common ground.

The variety of human languages is tremendous. Scientific linguists classify similar languages into linguistic families or stocks. Thus a single stock—the Indo-European—comprises English, the Germanic tongues, the Romance languages, Greek, Scandinavian, Russian, Persian, Armenian, Albanian, Baltic, and Keltic, plus dozens of languages in northern and central India, each with its dialects and variants. Twenty-two different linguistic stocks occur in Europe and Asia; Indo-European and Sinitic (Chinese) are current among the greatest numbers of people. Six linguistic families account for the divers tongues of the African continent, and two more sum up the languages of Oceania, save for twenty inadequately known families in New Guinea. Prior to European colonization, about eighty linguistic families flourished in the continents of North and South America.

Why recite these elementary facts of linguistic science? Because they highlight shocking aspects of our American provincialism. Saving highly specialized graduate departments in a handful of universities, nowhere in the United States are young people learning the languages essential to winning mankind to our support. French, German, Spanish, Italian, and Russian constitute the entire linguistic gamut to which part of our young people are exposed gently. None of these is truly foreign; seen in

the perspective that we apply to China, all would be classed as Indo-European dialects. At the very least, Chinese and Hindustani should be taught in American high schools. We have not thus far glimpsed the linguistic realities of world communication.

A personal experience is offered by way of emphasis. In 1917, fresh from graduate study at home, I entered the Government School of Foreign Languages in Tokyo to study Japanese. Its 6000 students were college graduates. On the first day my eyes popped open. Little signs on office doors indicated the departments: Mandarin, Cantonese, Szechuanese, Mongolian, and a dozen other Chinese languages; Tagalog, an important Filipino tongue that Americans did not bother to learn; Malay, Siamese, Burmese, Tibetan, Javanese, Telugu, Tamil, Hindustani, Gujerati, Marathi, Bengali, Arabic, Micronesian, and others. One wing of the building, appropriately, accommodated European languages. Japan was preparing her most capable youths for commercial and military conquests.

As for us, it is later than we think. The days have gone forever when American tourists and salesmen could strut about the world childishly proclaiming, "If they wanna do business with us, let 'em learn English!" Now, "they" do not want our business, "they" care little about English. The Soviet piper calls the tunes in Asia and Africa.

In this culturally diversified world, communication involves far more than the conventional notion of learning a language. Basically, languages differ in three major aspects: in sound units or phonemes, in symbolic units or vocabulary, and in patterns of thought-organization or grammar. As for phonemes, students of languages traditionally expect to learn new sounds. Unconsciously, however, we Americans attempt to remodel exotic phonemes to fit our familiar patterns. Literally hundreds of times I have heard a Japanese use a word such as the name of the city Ōsaka [o o sa ka] to an American tourist, whereupon the puzzled tourist would ask, "What did you say?" The Japanese repeats, "Ōsaka." Finally comprehending, the American beams, "Oh sure, I getcha! You mean O-sak-a [o'sækə]!" Thenceforth the smiling Japanese politely mispronounces his own language for the benefit of the visiting fireman. Our British cousins doggedly insist that Kōbe [ko o be] for example, be rendered [kaub] to rhyme with globe, and again the Japanese oblige. It is hard to learn that if a foreign phoneme strikes us as queer, we must be mispronouncing that sound ludicrously.

Accent and pitch invariably elicit futile maladaptations from Euro-Americans. Accustomed to consistently stressed and unstressed syllables in every word, we stubbornly refuse to recognize languages in which no syllable is stressed. We are baffled by the Japanese custom of placing accent within a sentence instead of fixing it permanently within each word. Japanese words as units are unaccented, but each sentence requires its unique pattern of stress and cadence —a trick that few non-Japanese master. Again, we are nonplussed when tones are used to express differences in content rather than to indicate emotion. Chinese languages do not use tone to express the speaker's feelings; by intonation they differentiate between homophones. Perhaps the last habit to be relinquished by Americans abroad is the rising intonation that marks a question. The Japanese do not use tone to differentiate between a direct statement and a question; they close an interrogation with the syllable *ka*, and the appro-

priate tone may be a falling inflection. The Yana Indians of California indicate a question in two ways: males close the sentence with the suffix *-n*, while females lengthen the final vowel. A pitfall in Japanese is the long and short vowels: a long vowel is really a repeated vowel, hence of double duration, with an almost undetectable pause between the two. A valued housemaid once packed up and left our establishment in high dudgeon because I inadvertently lengthened the vowels in the words *jochu san* (housemaid). Racking my brains for the cause of her wrath, I discovered with the aid of a dictionary that *jōchū san* means Miss Intestinal Parasite. So much for phonemes.

No dictionary really conveys a vocabulary. That every language includes words for which no equivalent exists in another language is a truism, but the extent of such unique words and concepts is considerable. The dictionary practice of isolating alleged words as if they constituted self-contained units is thoroughly pernicious. In many languages a single word expresses ideas that require a full sentence in English. Marett lists four different Iroquois-Huron words that mean, respectively, "I have been to the water," "Go to the water," "There is water in the bucket," and "There is water in the pot."[1] These four words apparently contain no common element, while the word allegedly meaning *water* does not clearly resemble any of the four. English and Chinese are peculiar because words stand as discrete units that can be fitted into a grammatical framework of meaningful sequence.

It is axiomatic that languages differ in grammar; it is not true, however, that similar psychological principles underlie all grammatical schemes. To each and every people the categories and patterns of their own grammar appear as ultimate categories of the universe—a habit of mind not conducive to cross-cultural communication. English-speaking people cling stubbornly to the useless, cumbersome categories of singular and plural, and of masculine, feminine, and neuter. Grudgingly we concede the sanity of people who use three categories of number (singular, dual, plural), but the total absence of number and gender, as in Chinese and Japanese, leaves us frustrated, especially when confronted with the forty-odd ways of counting different kinds of objects that prevail in Japan. We unconsciously admit that gender is a work of supererogation when we question whether a locomotive is "he" or "she" though we know that a battleship is "she."

Until a quarter-century ago the Japanese language knew no relative clauses, and their colloquial usage got along nicely without personal pronouns. This latter way of speaking hamstrings an American; most of us could sacrifice *he, she,* or even *it,* but getting along without the first person singular is something else again. The talking cinema changed all that. American films are presented with the aid of a *benshi*, a linguistic midwife of histrionic and inventive talent, who stands beside the screen and outshouts the sound track; on occasion he deftly changes the entire plot of a picture to accommodate the categories of Japanese thought and language. In two respects, however, the American film defeated both *benshi* and Japanese linguistic categories; the Japanese gave up the struggle, invented the relative clause, and revived ancient personal pronouns. Since then, the advent

[1] R. R. Marett, *Anthropology* (London, n.d.), p. 141.

of the G.I. has further enriched the Japanese language, which formerly was devoid of profanity, with a choice selection of American profanity and obscenity. The latter items have come to acceptance in the best circles, since they carry the flavor of the foreign and up-to-date and their meanings remain a pleasant mystery. These facts demonstrate the feasibility of transferring ideas across cultural barriers!

Most of us can learn to shift mental gears and acquire new phonemes, vocabulary, and even grammar. The really tough problem inheres in conceptual relativity—the incommensurability of thought-ways. Although the neural mechanisms of human brains are identical throughout the species, people living in different cultural areas learn to use those brains so differently that their thought forms, categories, and "codifications of reality" are mutually incompatible. To minds reared in different cultural matrices, what logic is valid? What constitutes cogent demonstration? Some languages even lack a concept of logic, or a notion of proof; there appears to be no ultimate test of cogency. The mastery of totally alien thought-ways requires years of grubbing labor after vocabulary and phonemes have been learned; one must live long among a people whom he would understand.

This problem may be approached by examining two contrasting systems of writing, for writing is simply a less flexible aspect of language. Indo-European languages depend upon phonetic writing; the written words indicate phonemes but offer no clue to meanings. Meanings must be memorized. The Chinese languages, on the other hand, use a semantic writing system; sounds are indicated rarely if at all, while written symbols refer to meanings independently of phonemes.[2]

Note that no Chinese word need be used in explanation of an ideograph. The 200-odd Chinese languages all use the same writing. A person may read a book aloud in his own language, and whatever he writes can be read in another language. By mastering the ideographs one could read a Chinese book in English without knowing a single Chinese phoneme; he might even succeed in writing a book in ideographs that a Chinese could read. Here is a major invention. The Chinese accomplished interlinguistic communication without sacrificing the individuality of any local tongue. Had our remote forefathers begun with the semantic principle instead of the phonetic scheme, it might be possible to write anything and rest assured that anyone, whatever his language, could read it. No book ever

[2] For example, the idea represented in English by the letters m-a-n the Chinese represent by 人; *tree* or *wood* is written 木; *sky* or *Heaven* is 天; *mouth* or *opening* is 口; a *great open space* or *desert* is 冏; in all there are some 247 radicals or elements that are combined to form other ideographs. Thus, a *grove* is 林, and a dense forest 森. 女 represents *woman* while 母 is *mother*, and 姦 stands for *adultery*. 古 means *old*, hence 姑 denotes *mother-in-law*. A wooden structure 木 in the sky 杕 with an opening 梧 beneath it, and an open space 冏 therein produces 橋, a *bridge*.

would require translation. For that matter, mathematics and symbolic logic already use semantic writing and avoid the necessity of inter-lingual translation.

If a writing system totally different from our own merits respect, it follows that languages based on logic totally different from ours may deserve a second thought. Could our own logic, our mental habits, be provincial and culture-bound? Scientists indeed complain that their findings cannot be expressed adequately in English; even mathematics and symbolic logic, however, fail to transcend the inherent limitations of our entire cultural orientation. The exploration of thinking incommensurable with our mentality has hardly begun, and the notable contributions still constitute pioneer researches.

In a recent popular book Clyde Kluckhohn summarizes a few such investigations. The Wintu Indians of California employ categories that scientists would welcome: "subjectivity vs. objectivity, knowledge vs. belief, freedom vs. actual necessity."[3] Again "in the Haida language of British Columbia there are more than twenty verbal prefixes that indicate whether an action was performed by carrying, shooting, hammering, pushing, pulling, floating, stamping, picking, chopping, or the like."[4] Concerning the Navaho language, which he speaks, he states, "When a Navaho says that he went somewhere he never fails to specify whether it was afoot, astride, by wagon, auto, train, airplane, or boat. If it be a boat, it must be specified whether the boat floats off with the current, is propelled by the speaker, or is made to move by an indefinite or unstated agency. The speed of a horse (walk, trot, gallop, run) is expressed by the verb form chosen. He differentiates between starting to go, going along, arriving at, returning from a point."[5] According to Herskovits, Kru, a Liberian tongue, uses 23 combinations of mood and tense, summarized in the broad categories: present, recent past, distant past, near future, indefinite future, present reflexive, and recent past reflexive.[6]

In a pioneer analysis of the Nootka language of Vancouver Island Sapir pointed out that suffixes and consonantal play indicate physical characteristics of the person addressed, while the situation determines whether these references are contemptuous or affectionate. Distinctive forms are used toward: children; fat or heavy persons; unusually short adults; persons with eye defects; hunchbacks and the lame; left-handed persons and bears; and circumcised males. Forms are available for use toward greedy persons and toward cowards.[7]

If the foregoing fragments of material sound like local idiosyncrasies, any such impression is superficial. Professor Dorothy Lee's latest paper shows this brilliantly by data from Ontong Java and from Melanesia. In Ontong Java a man calls his sister *ave*, his brother *kainga*. Before these words are assigned the meanings of "sister" and "brother," note that a woman calls her brother *ave*, her sister *kainga*. She also calls her sister's husband *kainga*. A man uses *kainga* to refer to his wife's sister and to his brother's wife. Is there any order in such a jumble? To quote Dr. Lee:

> A man shares the ordinary details of his living with his brothers and their wives for a

[3] Clyde Kluckhohn, *Mirror for Man* (New York, 1949), p. 160. Copyright 1949 by the McGraw Hill Book Company, Inc.

[4] *Idem.*

[5] *Ibid.*, pp. 162-163.

[6] Melville Herskovits, *Man and His Works* (New York, 1948), pp. 450-451.

[7] D. G. Mandelbaum, ed., *Selected Writings of Edward Sapir* (Berkeley, 1949), pp. 180 ff.

large part of the year; he sleeps in the same large room, he eats with them; he jokes and works around the house with them; the rest of the year he spends with his wife's sisters and their husbands, in the same easy companionship. All these individuals are *kainga* to one another. The *ave*, on the other hand, names a behavior of great strain and propriety; it is based originally upon the relative sex of siblings, yes, but it does not signify biologic fact. It names a social relationship, a behavior, an emotional tone. *Ave* can never spend their adult life together, except on rare and temporary occasions. They can never be under the same roof alone together, cannot chat at ease together, cannot refer even distantly to sex in the presence of each other, not even to one's sweetheart or spouse; more than that, everyone else must be circumspect when the *ave* of someone of the group is present. . . . *Kainga* means a relationship full of ease, full of shared living, of informality, gaiety; *ave* names one of formality, prohibition, strain.[8]

Here language and social system intermesh so that one can be understood only in the light of the other.

Dr. Lee proceeds to the language of the Trobriand Islanders of Melanesia, made famous by the late Bronislaw Malinowski. Here there are no adjectives; every noun comprises all the qualities of an object, and if even one quality differs, the whole is perceived as a different object and named specifically. Trobriand agriculture concentrates on the growing of yams, yet there is no term for "yam" as such. An unripe yam is a *bwanana*. *Taytu* denotes a big, round, ripe yam. One with a rotten spot is a *taboula*, if blighted it is a *nukunokuna*, a misshapen yam is an *usasu*, and a small but perfect one, a *yagogu*. Any yam gleaned after the regular harvest is an *ulumadala*. An over-ripe yam is different; it is a *yowana*. A sprouted yam is none of these; it is called *silasata*, and when new tubers have formed on the shoots, the parent tuber is a *gadena*. Since existence is implicit in every noun and no adjectives are needed or used, there is no verb "to be." Past and present are not distinguished verbally, so there are no tenses. No idea of causation or purpose is discoverable. Even as no one word generalizes all experience with yams, so the different words given above are not related causally or even in a perceived sequence. It is unthinkable to the Trobriand mind that a *bwanana* should grow into or become a *taytu* or a *yagogu*, *usasu*, *taboula*, or an *ulumadala*, or that any of these should turn into a *yowana*, a *silasata*, or finally, a *gadena*. Each is an entity in itself, comparable not to Topsy who "jes growed" but to Popeye—saying the obvious pun. Trobrianders know no lines of development, stages of change, sequences, or climaxes. Experience is perceived, remembered, and classified on principles totally foreign to Occidental logic—principles that work for Trobrianders, who cannot conceive of any other way of thinking, and are as baffled by our lines, causes, and sequences as we are by their categories. Dr. Lee suggests that when attribute is inseparable from being, our conventional remarks to a mother about her baby are meaningless; to quote, "The Trobriander does not say 'how bright' or 'how big'; his equivalent in this situation would have been 'how baby.'"[9] In other words, their logic is nonlinear, in contrast to our ubiquitous habit of thinking in terms of lines of development, lines of argument, cause and effect, trends in time, *et cetera*.

The facile interchangeability of verbs and nouns in some languages offers a hint that the native logic may differ from that of Indo-Europeans, although even in English there are usages such

[8] Dorothy Lee, "Lineal & Nonlineal Codifications of Reality," *Psychosomatic Medicine*, XII (1950), 89-97. Copyright 1950 by the American Psychosomatic Society, Inc.

[9] Dorothy Lee, "Being and Value in a Primitive Culture," *Journal of Philosophy*, XLVI (1949), 403.

as "a bird nests" or someone "dogs" another's footsteps. I confess to naive bewilderment the first time that I turned up the verb *kamu* in an old Japanese source. *Kami*, the identical noun-form, is lamely rendered by *god* in most dictionaries and it had not occurred to me that it was possible "to god." Dr. Lee has described such Wintu expressions as *darks* for "it is dark" and *she soups* for "she makes soup."

The Chinese habit of thinking offers material for study—much-needed study, in fact. Psychologically we lost the Chinese, not through the mythical depravities of Secretary Acheson, but by ignoring Chinese logic in promoting our brand of democracy—all this despite fundamental similarities in Chinese and English linguistic structure. It appears that the Chinese are unable to discover validity in our thought-categories; hence our best arguments fall on deaf ears. Grover Clark has recorded conversations indicative of the non-comparability of Chinese and Occidental concepts of government.[10] He tells of the Westerner who told a group of Chinese village elders that because their functions were governmental, they really were part of the government:

> The elders were surprised and somewhat indignant at the suggestion. "We are not officials," they said. "We do business with the officials and others on behalf of the village, and we manage village affairs. But certainly we are not part of the government."

Our ideas can hardly enter Chinese minds unless we translate not words alone, but transmute the logic itself to Chinese thought-forms and categories. Dr. Derk Bodde has devoted attention to Chinese logic, which he regards largely as a habit of classifying "both the human and the physical worlds into a number of fixed categories, and which, in the human world, tries to classify each man under one of these categories."[11] Examples of time-honored categories include the Three Rituals, Three Sacrificial Animals, Three Auspicious Stars, Four Seas, Four Great Rivers, Four Cardinal Points, Five Punishments, Five Forms of Taxation, Five Supernatural Creatures, Ten Thousand Things, Five Agents or Elements, Five Colors, Five Sounds, Five Tastes, Five Smells, Five Tones, Five Directions, and Five Planets. Confucius listed Four Types of Men: Born with Knowledge; Acquire Knowledge by Study; Learn Despite Natural Limitations; and Will not Learn and Have Limited Ability.[12] Those who dismiss the involuted logic of Chinese minds as silly may or may not be content with their verdict, but they never will communicate with Chinese.

Until twenty or twenty-five years ago, social classes in Japan were fixed by law. Whenever one filled in a legal form, a school registration blank, or a schedule for the omnipresent police, he had to specify his social class at the outset. Consistently with the social constitution, the language really was several languages, and choice of vocabulary and grammar was dictated by the relative status of speaker and hearer. To a friend, for example, "I go" was expressed by *ikimasu;* toward a superior, one must say *mairimasu*. "You go," addressed to an equal, might be *ikimasu;* but to an equal of slight acquaintance as to a superior, it became *oideni narimasu*. The perambulations of more exalted personages required longer and more complex verb-phrases, which culminated in *gyōkō araseraremasu* for the

[10] *The Great Wall Crumbles* (New York, 1935), pp. 97 ff. Copyright 1935 by The Macmillan Company.

[11] *China's First Unifier* (Leiden, 1938), p. 99.

[12] D. Bodde, "Types of Chinese Categorical Thinking," *Journal of the American Oriental Society*, CIX (1939), 200-219.

Emperor. Linguistic forms are relative to cultural milieu, and apart from it they are incomprehensible. Neither social system nor language stands alone.

As much can be said for literature. Time forbids discussion of that well-worn topic; most of us say glibly and often that literature is an expression of social and cultural life and cannot be understood otherwise. The very forms of literature, the ideas of what does and does not convey aesthetic values, are as diverse as the languages of man and their cultural matrices. Poetry for us is generally rhymed, always rhythmic and coherent to someone—at least to the poet. Its length varies from tiny couplets that rarely merit the name of poem to epics. But Japanese poetry is something else again; perhaps it is not poetry, but as B. H. Chamberlain put it, epigram. The number of syllables is fixed at seventeen or thirty-one; the goal is maximum emotional stimulation with utmost economy of words. Four samples may be indicative:

Furu ike ya
Kawazu tobi komu
Mizu no oto.—Bashō

(An old pond—
A frog leaps—
Sound of water!)

Asagao ni
Tsurube torarete
Morai mizu.—Bashō

(Well-bucket
Captured by the morning-glory.
Borrow water!)

Nadeshiko no
Naze oreta zoyo
Oreta zoyo.—Issa

(Why did the pink break—
Why did it break?
Broken!)

Saotome ya
Ko no naku hō e
Uete yuku.—Issa

(Peasant girl—
Toward her crying child
She plants a curved row.)[13]

From these mutilated fragments of ideas and thousands of facts alike in import, the conclusion bears directly upon the survival of America and the American Ideal. At the outset I suggested that we have something of vital importance to say—vital to our own chances of living and those of a host of diverse peoples in other lands. We cannot stand isolated, and our hope of peace lies in reaching millions of human minds in Asia, Europe, Africa, and elsewhere. The technique of communication across cultural barriers does not lie within the competence of our public relations experts, publicity men, or journalists. The camel cannot pass through the needle's eye without a complete change of nature, and our advertising fraternity requires metempsychosis before they can do us other than harm abroad. Only those Americans who can recast their thought-habits to master the subtleties of logics and categories incommensurable with ours can serve their country in this effort to communicate.

The task, however difficult, is possible. Human minds handle different ma-

[13] The first poem explains itself. The second pictures a housemaid come to the well for water; she finds that overnight a morning-glory has entwined itself with the rope, and rather than disturb the blossoms, she goes to a neighbor's well for water. Issa's poem about the pink is a lament for his lost child; all but untranslatable, it is one of the most poignant utterances of grief in any language. His other poem is a picture; a peasant woman is transplanting rice, standing knee-deep in mud and water, bending every effort to the almost endless task that must be finished quickly. There is no time to attend her infant who lies crying on the dike between the fields, but the row that she transplants deviates from a straight line, in the direction of the child—a subtle betrayal of her feelings.

terials by different logics, but fundamentally they are alike. It is possible to master an alien culture and to transmute any idea into that other milieu if patience and labor combine with intellect. Since the children of every foreign people learn their cultural repertory, so can you and I. We also learn; and we have the advantage of perspective on more than one thought-system.

I assert my deep conviction—which could not be expounded short of another paper—that the American ideal of government by public servants responsible to law is ultimately reasonable and desirable to people of other cultures; that it can liberate them, avert destruction of whatever values they cherish, and open the way to peace. The American ideal is not exploitative, nor is it imperialistic—though we do not lack for imperialistically-minded Americans. Those who would discard ethics in wartime lead the way to destruction; war is a time of testing, and the ultimate victory goes to those who do not waver in defence and practice of their ideals, and thereby win the minds of common people everywhere. The struggle is worthwhile. But we must train many young Americans, quickly, to communicate with the peoples of our world.

COMMENTARIES

LEARNING TO SPEAK AMERICAN

In Hawaii we have a problem in dialect. Although the dialect itself is different, the problem is comparable to that found in large metropolitan areas where there is extensive foreign language background. In order to make speech effective, students learn that a "ship" is not a "sheep" and the numerical "three" is not "tree," etc. The speech rhythms and inflection patterns of Hawaiian, Japanese, Chinese lose their native effectiveness when transferred to American language.

Learning to speak American is much more than learning to speak *like* an American. Really to speak American entails knowing what America is, what she stands for, loving true democracy and fighting to the death for it, if need be. I venture to state that a higher percentage of Hawaii's young people know more about American institutions and constitutional government than do those of 60% of our states.

Our schools, homes, and churches are doing a great job by helping Hawaii's youth *be* American. Talking American is part of the process. This is one of the basic and dynamically motivating tenets of the present Speech Department at the University of Hawaii.—Digest of an address given December 30, 1950, at the Mid-Century Speech Conference, Hotel Commodore, New York City, by Joseph F. Smith, Chairman, the Department of Speech, University of Hawaii.

UNDERSTANDING RADIO TALKS

Joseph Trenaman

ROUGHLY 57 million words of talk and discussion are spoken over British radio every year. What happens to those words at the listening end? By whom are they wanted? By whom are they understood? What in short are their educational effects? Questions such as these prompted the British Broadcasting Corporation, just over two years ago, to extend the scope of an Experiment in Further Education to include some studies of the reactions of sample groups of listeners to programs provided for the public.

Studies have been made of the effects of selected broadcasts—three on science, one on spoken English, one on industrial relations, six on child education, and five on social studies—upon several categories of listeners of differing educational background and age. This article describes the method and findings of one such experiment, which tested listeners' understanding of a 15-minute informative talk by a scientist on electrons and the electron microscope, directed to the general listener. It also mentions one or two of the findings from the other experiments which have some bearing on the results.

An additional investigation of the intelligibility of radio talks has recently been conducted by Professor P. E. Vernon. Several American investigators have produced formulae for plain talk and readable writing.[1] Still needed was an analysis of all the factors likely to make for intelligibility. P. E. Vernon, therefore, undertook to investigate the main qualities that make broadcasts easy or difficult to understand. Fifty educational broadcasts arranged for the Armed Forces were assessed for 35 qualities such as concreteness-abstractness, difficulty of vocabulary, length of words and sentences, personal references, etc. Their intelligibility was measured by tests of written and oral recall applied to samples of listeners in the Army whose intelligence and educational standards were known.[2]

The Method

The test used in the writer's experiment was immediate recall. Each listener taking part in the experiment was asked to write down "all that he could remember of what the speaker said" immediately after hearing the broadcast. The "reproductions" thus obtained were compared and assessed to see how far the listener had understood and assimilated the talk.

The assumption behind the method was that where the listener was unable to grasp satisfactorily even a few of the important points of the exposition his interest would fall away and, under normal listening conditions, he would probably have switched off. The inference was that such listeners would find it more profitable to hear such material at a lower level of presentation. The meth-

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[1] Lorge, Flesch, Dale, and Chall.

[2] P. E. Vernon, *Proceedings of British Association for the Advancement of Science,* Section J (September, 1950); also BBC *Quarterly,* winter 1950-51, London.

od is obviously more suitable for a radio talk which is trying to teach than for one which is attempting to influence an attitude or create an atmosphere.

Later experiments employed other tests, such as new-type questions based on the content of the talks, selection of an appropriate title for a talk, delayed recall, oral recall, application of the ideas of the talk to new situations, and reaction to background material in the talks. Although some of these tests add new information, none has been found entirely satisfactory as a measure of understanding, and a pilot experiment suggested that written recall is probably as valid and as practicable as any.[3] There may be cases where listeners comprehend but are quite unable to express what they have heard. Such limited comprehension, which cannot be turned to use, is not taken into account.

The samples of listeners were drawn from six distinct educational levels—graduates, undergraduates, sixth forms of grammar schools (i.e., top grade of high school), technical students taking National Certificate in engineering, skilled artisans, and workers with only elementary education. For purposes of selection each of these categories was defined, i.e., undergraduates were second-year college students in Science, grammar school pupils were a mixture of Arts and Science, aged 17 years, etc. At a rough estimate, the first three may be taken to include the top 10% of the population, the technical students the next 20%, and the two lowest groups the bottom 70%.

A scoring key was needed to mark the reproductions. Three education officials were asked to note down, without reference to each other, those points in the talk which they considered important enough to be remembered. Their versions were found to agree closely on five main teaching points, four fairly important points, and a number of less important illustrations and steps in the argument, making a total of 33 points. Marks were allotted for each point reproduced, with a weighting of 3 marks for a main teaching point, 2 for a fairly important point, and 1 for each of the others, making a possible total of 47. These are arbitrary weights but it makes little difference to the final results if some are raised much higher. For example, if 10 marks were allotted for each of the main teaching points the rank order of 20 sample reproductions with scores of 0, 2, 4, 6, 8 and up to 40 would remain unchanged.

The reason is that recall of detail is proportionate to recall of major points. A table of frequency of recall of all the points, from the most important to the least, indicates that the performances of the various educational levels follow practically the same order throughout.

The listener was awarded a point when he showed by statement or by clear implication that he understood the meaning behind the words. Any ability to repeat the actual form of words employed by the speaker was not taken into account. In some cases listeners thought that they were only expected to summarize the argument, or preferred to give their own views instead of an objective summary of what they had heard. This is a disadvantage in written recall which can be avoided in oral recall. All such papers were, however, excluded from the test.

After the papers were marked, the last stage in the experiment was to establish at what point on the scale of marks listeners failed to understand the talk. The reproductions varied, in a fairly normal distribution, from total

[3] Ruth Strang, *Exploration in Reading Patterns* (Chicago, 1942), p. 78, discusses the merits of this method.

lack of comprehension to a detailed summary of practically all the points. Twenty sample reproductions, ranging from 0, 2, 4, 6, 8 up to 40, were listed in random order and sent, without any mark attached, to five science teachers who were asked, after studying the original script, to sort them into five grades. The top grade was "a sufficient understanding of the *whole* of the talk," and the bottom grade "*little or no* understanding of the important points of the talk." The middle grade, "a sufficient understanding of only a few of the important points," was taken as the minimum below which the listener's understanding was insufficient.

The final average intercorrelation between the teachers' gradings was .87, which is a good deal higher than is usually found in marking examination papers. The extent to which the teachers agreed with one another improved consistently towards the lower end of the scale. The agreement between the average teacher's grading and the objective marking on the points scale reached the high figure of .90, and as P. E. Vernon has commented, "there is no element in the average judge's marking which is not covered by your more objective estimate of marking. In other words the judges are not able to agree on any good or bad features in the scripts (i.e., the reproductions) which do not come out in your 'points-scheme'." A borderline of 15 marks out of a possible 47 was fixed by this means.

Limits of Understanding

The proportions of the different educational groups showing sufficient understanding of the talk were:

Graduates	92%
Undergraduates	78%
Grammar School VI Forms	61%
Technical students	30%
Skilled artisans	2%
Workmen, elementary education	0%

It follows that this talk was understood by the top 10% of the population but that below that level only a few were able to grasp the scientific facts and principles it contained; t-tests showed significant differences between all six levels ($P = .01$).

These findings referred only to the potential audience. It seems, however, that the factor of intelligibility largely determines the composition of the *actual* radio audience, since an analysis of the social grade (which correlates to a fair extent with educational background) of listeners to this talk showed that it reached 8.5% of the upper middle class, 3.8% of the lower middle class, and only 1.5% of the working class.

It may help to illustrate the process if we take a sample passage from the script and compare it with the recalled version of (a) an undergraduate who scored high marks, and (b) a skilled artisan whose mark was below the borderline of understanding. First, a piece of the script of the talk:

> A very simple method invented recently is just to let these particles hit and penetrate a photographic plate when they do a bit of atom smashing inside it. If they come from a big machine, such as a cyclotron, you put the plate for a short while at what I may call the spout of the machine . . . the place where the particles come out. Or sometimes you can make use of the cosmic ray particles. In either case when the particles go into the plate they leave little dark tracks across it. You have to develop the plate, of course, just as you do after taking an ordinary photograph. But when you do this, you can see these little dark tracks under a microscope . . . you see long, straight tracks looking like Roman roads made by the heavy atoms and broken up bits of atoms as they plough through the plate, and curly tracks (like English lanes) made by the lighter electrons and mesons as they zig-zag through it, bumping against atoms as they go. And finally you see the actual point of explosion, looking something like a map of a road junction. This shows up when an atom is hit and knocked into bits.

Now, an undergraduate's recall of the same passage (his score was 30 marks out of 47):

One of the most important tools is the photographic plate which is now being used to show the effect of bombardment of atoms by particles such as neutrons and mesons. This gives an insight into the nature of these particles. By placing the plate at the "spout" of the cyclotron, then developing it, and examining it under the microscope, the paths of particles, atoms and explosions can be seen.

Finally, an extract from the recall of a skilled artisan (his score was 2 marks—awarded for reproducing some other point in the talk):

When electrons are fired into a plate of silver it is possible, when the plate is X-rayed, to determine the size and shape of the many electrons.

Notice that almost every detail of this listener's impression is incorrect—electrons were not fired, the plate was not silver (although the speaker later mentioned silver bromide crystals), the plate was not X-rayed, etc. In the unsuccessful reproductions the arguments were often fused into a meaningless jumble, e.g., "the electron microscope is similar to a photographic plate," "Newton invented the electron microscope," and "To split the atom was only made possible by a tool known as the 'valve'."

There were one or two vivid images in the script, e.g., a reference to the "spout" of the cyclotron, a likening of silver bromide threads to a "ball of wool" and particle tracks to Roman roads, which were sometimes remembered when other, more significant, arguments left no impression. Occasionally the image was recalled when the principle which it was intended to illustrate had evidently not been understood. Thus, a radio engineer wrote, "I particularly liked the clear explanation of the 'spout' of the cyclotron," but he was not able to explain why a cyclotron was used or what happened to the particles when they came out. In fact, the only explanation of the word *spout* was "the place where the particles come out." There is clearly some danger of a talk being broken up by vivid illustrations or, as has been noticed in other experiments, by dramatic insets that do not merge easily into their context.

The first part of the talk (about atom smashing on a photographic plate) was only loosely linked with the second part (about the electron microscope) by means of a question, "Why do the photographic plates darken?" This link was almost invariably lost in the reproductions, the two parts being stated separately. Sometimes, even in some fairly accurate reproductions, the first part was omitted entirely, which suggests that had the talk been more of a structural unit better results would have been attained.

At every educational level the principal teaching points were recalled more frequently than others. Although some of the minor points were only mentioned by perhaps one listener in every twenty, every one of the 33 listed points was recalled at least several times.

Many of the less well-educated listeners who had not properly grasped the speaker's main points were able to reproduce words like *higher frequency*, *magnification*, *deflection*, *cyclotron*, *electrons*, *viruses*, and *bacteria*. Vocabulary may, therefore, prove to be less important than other factors in intelligibility, as Vernon's experiment has demonstrated. It seemed to be listeners' unfamiliarity with the whole background of physics and with the concepts which the speaker was trying to convey that prevented fuller understanding. Another radio program, about children's schooling, succeeded in getting over at least some of its important teaching points to about 70% of the sample population. The

chief difference between the two talks would appear to be the extent to which the subject matter was interesting and familiar to the listener.

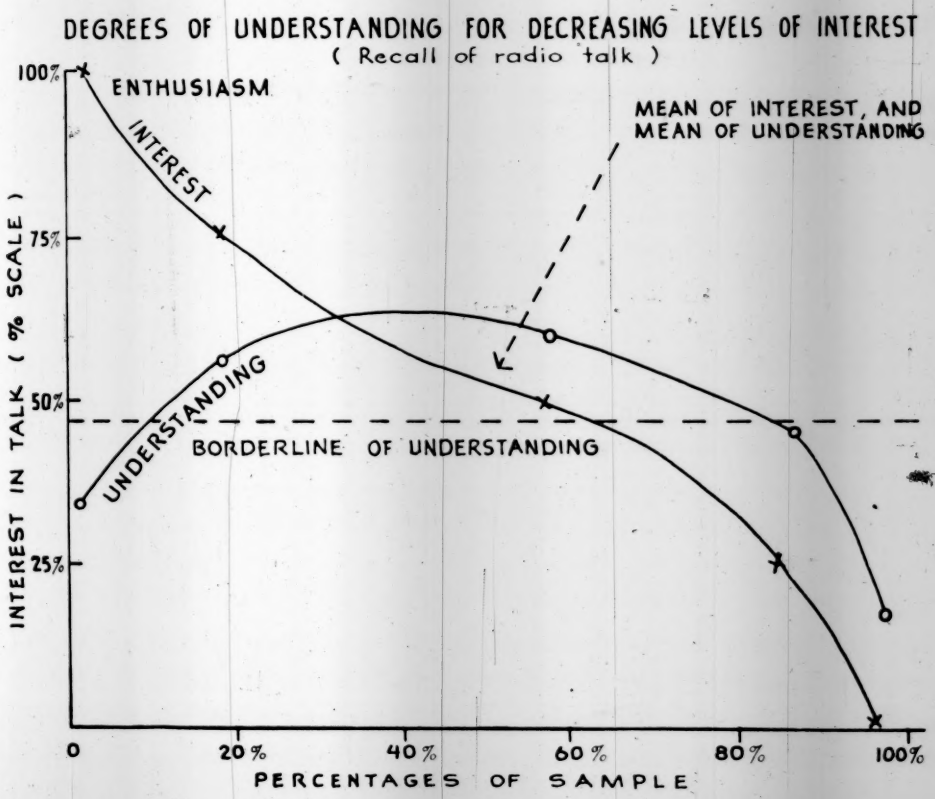
Differences of educational background are not the only factors determining listeners' understanding of talks. In a later experiment which was carried out on adult students of the Worker's Educational Association and University Extra-mural Departments—a mixture of ex-high school and skilled artisan types—it was found that the influence of age on understanding was highly significant (i.e., under, or over 40, to the advantage of the former)[4], whereas the education factor was not significant.[4] This was certainly a highly selected population, and it would be a mistake to extrapolate, but it is interesting to notice that tests of background knowledge applied to the same groups showed that it was education and not age that proved to be the significant factor there.[5]

[4] By analysis of variance, F-ratio for age: observed 6.84, expected (1%) 6.76.

[5] By analysis of variance, F-ratio for education: observed 8.68, expected (1%) 3.88.

Understanding and Interest

In all these tests of understanding we have asked listeners to rate their interest, either in the subject of the talk before hearing it, or in the talk itself as soon as it was over. One of the first findings was that the time factor is vital in measuring interest, for in some cases the ratings fell by as much as 50% of the effective scale after an interval of two or three days. If the rate of loss of interest follows the same curve as the loss in remembering, it would be impor-



tant to control the time of recording in minutes. Some of the average interest ratings in our experiments dropped much more than others, and one might argue that the more successful talk is one which still holds the interest of the listener some time after it has been given. But norms are needed for comparison.

When interest ratings and recall scores were correlated it was found that a curious relationship exists between them. Although the coefficients are not significant, the regression of understanding on interest is curvilinear and the relation of the two factors is much the same for all the talks used in the experiments—whatever the subject and whatever the level of exposition. An almost identical relationship appears to exist between background knowledge of a subject and interest in it. The relationship is seen in the preceding diagram.[6] The highest pitch of enthusiasm, which is only attained by a relatively small number of listeners, usually accompanies imperfect understanding or ignorance of the subject; and as interest falls so understanding (and knowledge) rises to meet it.

The moderate enthusiasm which tends to go with a fairly good understanding possibly represents an awareness of further implications of the subject beyond the limits of immediate perception. This is not to say that all intelligent people lack enthusiasm or that all enthusiasts are fools. The graph only represents trends, or average values for whole groups, to which there are very many individual exceptions. It is, moreover, to be expected that listeners, already well informed, who found that a talk of the type mentioned in this experiment added little to their knowledge should be less enthusiastic than others.

This excess of interest over a little knowledge is perhaps the universal spur by which people learn. In any educationally heterogeneous audience, those who are most willing to listen tend to be the less well-informed members. That may be a characteristic not only of radio audiences, but of others too.[7] The speaker has to decide whether to pitch his exposition at the low level of the so far uniformed, or at the higher levels of those already well informed who will only be interested if the talk introduces new material and ideas. If he aims too low the majority above will probably resent being talked down to and may close their minds to what he has to say. If he aims too high he will become unintelligible to the majority in the lower groups (as we have seen in the science talk experiment). Whatever he does, within reasonable limits, he will gain his greatest appreciation from those who are only on the verge of understanding. Probably his best course is to direct his speech to that level where the average understanding approaches the average interest (see diagram above), keeping his essential points simple and familiar enough to be within the reach of those below, but suggesting to the listener that there are vistas of more advanced knowledge still waiting to be explored and understood. As one listener put it: "I like listening to talks that are just a little beyond me."

[6] The two graphs have been plotted so that their means coincide, though the two factors are not measured in comparable units. Such an expedient would be unsatisfactory if either of the means varied greatly from the normal for most radio talks. There are no previous measurements of understanding to provide us with norms. But there is no reason for believing that any of the talks measured in these experiments were particularly unusual.

[7] S. A. Star and H. M. Hughes, "Report on an Educational Campaign: The Cincinnati Plan for the United Nations," *The American Journal of Sociology*, LV (January, 1950), pp. 389-400.

POETRY: A SYMPHONIC STRUCTURE

Carl E. Burklund

The title, *Poetry: A Symphonic Structure,* is, I realize, pompous, but I shall retain it, for it will permit me to stress a perspective on poetry often minimized by those who profess it in our schools and colleges. In my own experience, for instance, I cannot recall any instructor who ever gave more than incidental attention to a poem as an artistic organization of all the innate properties of language. Nor can I believe, after twenty-five years of dealing with young people, that their introduction to poetry was much different from my own. Certain partial truths or slanted emphases still dominate in the large the interpretation of what poetry is or should be. By way of preface I shall sample briefly two or three of them.

The most common and the most ruinous notion is that poetry implicitly is an embellished or, for moral ends, a strategic form of prose. That is, that its prime purpose is to convey a paraphrasable meaning, which, like a Christmas present, is the important gift after the bows and the tinselled paper have been tossed aside. At the innocent level of student and layman this notion is often revealed in the busy search for a moral; at the presumably higher level of the Ph.D., in a search for the all-decisive philosophical "idea." In either case the covert assumption is the same: that poetry is a prose matter, an affair of the analyzing intellect. Understanding poetry is unlocking its discrete prose thought.

To me this notion is misleading. For most of the world's great poetry simply as thought is not stupendous; it is the property of all reflective intelligence. The sonnets of Shakespeare or the lyrics of Goethe have in them only that profundity shared by all men who love, suffer, and observe. Not their thought but their art makes them imperishable. Nor do we understand them by intellect alone, but with heart, muscle, viscera as well.

> Reason has moons but moons not hers
> Lie mirrored on her sea,
> Confounding her astronomers,
> But oh, delighting me!

And, of course, we have forever with us another popular view of poetry: that it is pretty sentiment tricked up in ruffles. The women's magazines, cheap anthologies, and the like, all poetize with fatiguing sameness on the invincible themes of mother, home, and heaven. To millions poetry (so-called) is a means of coloring life with impossible romance or bathing it in a steady drip of tears. So conceived, poetry is not an art form at all, but the occasion for easy heart throbs.

The aesthetic crowd, on the other hand, reminding us superciliously that "beauty is its own excuse for being," goes off into studio ecstasies over abstract form or jumbled jargon. But the flight to art for art's sake seems equally fatal. When and if poetry achieves the condition of music or abstract design, it does injustice to its theme, life, and to its medium, language, which is heavily

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loaded in the direction of sense. Blandly to divorce language from its principal function, to express normal human experience, may be of value as experiment, but it is a kind of finger exercise, a week-end vacation at the periphery of things.

These are a few of the notions that seem to me prejudiced or incomplete theses of the nature of poetry. All of them have their innocent or avowed exponents, not only among people at large, but among those who profess poetry in the schools. In the latter instance the harm done seems to me considerable. Often young people leave high school or college convinced that poetry is moonlight and gush, damp moralizing, or a tricky and senseless form of double talk.

These attitudes are unfortunate but understandable: they grow out of representations of poetry as something so sickly or irrational that no well-advised young man will, when on his own, have anything more to do with it. But poetry can be—and thank heaven often is—so presented that it makes sense and inspires interest. There may be as many ways of doing this as there are roads to Rome. I should like to sketch in one of them that I have used with modest success in discussing poetry with layman and student. It is—to come back to my title—to present poetry as a symphonic structure. The whole process—for which I claim no originality—consists of three steps: (1) some preliminary laying out of claims and frames of reference; (2) an analysis of poetry, or better, a poem as an organic unity; and (3) a survey of various notions of the value or purpose of poetry. The third division is beyond the scope of this paper; the second—the poem as an organic unity—I should like to emphasize; but I must begin with the first as an indispensable background.

II

The average student looks upon poetry with suspicion because too many people—including his teachers—have been too lofty about it. I sympathize with him. He is supposed to view with pained rapture something that may seem to him remote nonsense. He needs to have poetry brought down to earth, explained in terms that gradually bridge the gap between the reality he knows about, life, and that symbolic form of reality he knows little about, art. Abbreviated, the introduction I offer runs something like this.

In the general economy of man poetry is simply one of the pleasures of life, taking its place with all other healthy and normal joys like making love, tramping the woods on a winter afternoon, playing golf. It is neither "aht" nor "cultcha" nor highbrow piffle in language. No one is compelled to like it; no one is disgraced by disliking it. But since most of us want to live as richly as possible, and since poetry is virtually a free gift of the Lord, why not give it a try?

And here I usually meet a few grins of approval and some looks of suspended judgment—perhaps the prof is only making a play, indulging in an inverted and hardly subtle form of apple polishing. But I am expressing honest convictions. Ecstatic souls of both sexes who find their voices growing faint as they contemplate poetry, or who seek to remove it to some rare heaven for the initiate, should be placed under barrels. At the widest generalization poetry is simply one of many ways of having a good time.

But poetry is also a special way of having a good time, a particular kind

of pleasure. It grows out of the fact that we are human beings with sense, mind, and heart to be moved and delighted; with an insatiable zest for living, reliving, and imagining all possible forms of experience; and with a language capable of symbolizing, at least approximately, the rhythms, tensions, emotions, thoughts, and actions that make up our experience with one another and with the universe at large. Indeed poetry is a most expert way of clarifying and extending our sense of what it means to be alive, and expressed with such power that it becomes a joy forever, "the most beautiful way of remembering," to quote Auslander, "what it would impoverish us to forget."

After this mild outburst, I re-emphasize the fact that poetry is in truth a special kind of pleasure, differing not only from that of sipping a coke or watching a football game, but from the pleasure afforded by prose. And I give the many and familiar statements of contrast in the intention and structure of the two language arts.

I do not at this stage (or any) flatter myself that I have cleared up the whole mystery of poetry. I am happy if I have helped the student to cast a service bridge from his everyday life to that area too austerely called art. He is still full of puzzled questions, none so urgent as the one implied in the epigram of Leo Stein, "An artist always means what he says, but never says what he means." Why, in truth, grumbles the student, doesn't the poet come right out in the open and say what he has on his mind? Why must he speak in meter and metaphor? Why, instead of beating around the bush, doesn't he tell the fair-haired girl directly, "I love you," or "You don't love me, and I feel pretty bad about it." Why indeed!

Such a question offers a fruitful opening: it allows the instructor to restate the intention of poetry and then to analyze its structure to see by what means that intention is fulfilled. The poet writes his poem the way he does because there is no other way of writing a poem. He is not in the least interested in merely stating a fact; he is desperately interested in recreating the complex quality of a human experience in which fact is one, and sometimes a fairly incidental, item. No one has ever discovered a better method (or any other at all) of doing this than the apparently stupid one of indirection: that is, of presenting a series of concrete pictures in or related to the experience, which, by association and analogy, suggest not only the fact but the veritable feel and flavor of the experience. If a man is to write a poem at all, he must lean heavily on that evocative form of consciousness, imagery; if he is to state it richly, he must compound imagery with all the music of which language is capable; if he is to state it cogently, he must persuade all components into compact and harmonious union. In short, he must transmute life into art.

Of course, more explanation than I have here given is necessary before the student is prepared for a study of poetry as an art form. But assuming that the way has been adequately cleared, we come to the most important area of discussion—and my chief concern in this paper—the structure of a poem, how poetry is put together. And by studying the composition of a poem, I do not mean spending dreary hours with definitions in prosody and rules of scansion—these things are for the dead, not the quick. There is no surer way of killing an interest in poetry than in doting on its skeletal remains. A poem is something alive; studying its structure is, as it were, examining its neural, circula-

tory, digestive systems, seeing how these cooperate and interact within the unity that is the organism itself.

I have found it very useful to start with the analogy I have just given. *Ex nihilo nihil*—as with any organism, a poem starts from a seed: the impression made on the poet by a face in a crowd, birch trees bent by ice, the memory of a dear and dead friend. The seed germinates, and by a process never quite to be explained, draws sustenance from many sources—temperament, memories, associations—and gradually expands, incorporating rhythm, music, imagery into an ever-unfolding but inexorable harmony of diverse parts, until finally the poem emerges, a new creation, self-contained and complete. It is a miracle. The miracle of the seed is the wild aster or oak implicit in it—this particular aster, this particular oak. The miracle of the seed is the poem in it—this particular love poem, Catullus, Heine, Burns. Each is a unique, complex, but unified growth, a symphonic structure.

A poem an organic entity, a symphonic structure—these are impressive words: the difficulty is to make them clear; the need is to simplify. I try to do this for my students in a way that is certainly oversimplification, but perhaps justified. When we look at the structure of any good poem three facts are immediately evident: that it has a oneness about it—it is *a* poem; that it has a diversity about it—different kinds of material go into its making; and third, that the oneness and the diverseness coexist somehow as different aspects of the same thing. Now is it possible, as it would seem by premise inescapable, to find some one reasonably clear and comprehensive idea in terms of which we can explain this coexistent unity and variety? We might try such standard words as form, design, or pattern. But the trouble with these excellent words is that they are too generous, something like the affable jargon of the medicos when they tell you you are suffering from neuritis or acsophagitis; you have the word, but what really ails you? Can we find a word synonymous in range but more explanatory in meaning?

We may find it in the word *rhythm*, which, when taken liberally, affords us an intelligible, over-all concept by which to explain poetic organization. Stated simply, rhythm is a flow, in which is apprehended some principle of similarity or return in the midst of difference. So defined, it obviously applies to much more than art; indeed it is a mode or pattern of consciousness that is discovered in every form of ordered awareness of the world. Applied to poetry it means not only the repetition of stress in language, but also a repetition of sound, of meaning, of rhetorical structures; nay, much more: the interrelated, interacting life of all these components in one large wave-like flow, or rhythmos.

Let me state all this more explicitly, for it is the core of my argument. A poem is one large rhythm, which is its unity, its vital form, composed of the confluence or fusion of a number of lesser rhythms which condition, support, and enhance the power of one another. For the sake of simplicity we may divide these participating rhythms into two groups: those related to music, and those related to meaning. They can never really be separated in a poem, of course, but for the purpose of analysis we must assume that they can be, approximately.

Let me dispose of the first group rapidly. If we allow music to stand for all the values of language not as thought but as sound, we have two principal

divisions: meter or cadence, and melody. Meter is too patently a rhythm to need much demonstration even to the average student. That melody is also a rhythm is harder to show; and I shall have time here only to suggest my mode of explanation. Most of the simple constituents of melody—rhyme, alliteration, assonance, repetend—are based, in varying degree, on the principle of repetition of identical or closely similar sounds; that is, they are forms of rhythm. Furthermore, any close study of poetic passages especially winning to the ear will reveal an astonishing amount of echo, of patterned combinations of vowel and consonant that the ear senses as rhythm, clear or approximate. The sound values of poetry delight us, I think we may safely conclude, largely in that they are forms of rhythm.

When I suggest to my students that meaning in poetry, no less than music, falls into a rhythmical design, unfailingly I encounter bewildered looks at what seems a perverted, or at least stretched, definition of the term. And when I refer to meaning here I have in mind the explicit thought or image pattern, and those various logical devices by which thought is made clear or emphatic, the devices included in the all-embracing term *parallelism*. That parallelism is a type of rhythm is not too difficult to illustrate from the Bible, Whitman, Poe, the Shakespearean sonnet. But is imagery to be conceived as rhythm also? Patently one must explain and exemplify. The initial mood or aperçu of the poet, reaching out to incorporate itself, unconsciously seeks images which, though naturally diverse in class and character, are cognate in value. The mood, let us say, is one of ecstatic joy at the return of the loved one, as in Christina Rossetti's "Birthday." How the images of delight pour forth: "My heart is like a singing bird . . . an apple tree . . . a rainbow shell," and so on—all different in character but qualitatively suggesting the same thing. And what is this emotional identity in the midst of specific difference but rhythm?

And so we complete the circle and return to the point from which we started: a poem is a symphonic structure, an organic rhythm, composed of the living interaction of a number of lesser rhythms which are divisible into those related to meaning and those related to music. Before closing, I should like to illustrate my thesis briefly by quoting "Vista," a short poem of Alfred Kreymborg:

The snow,
Ah, yes; ah, yes, indeed,
Is white and beautiful, white and beautiful,
Verily beautiful—
From my window.
The sea,
Ah, yes; ah, yes, indeed,
Is green and alluring, green and alluring,
Verily alluring—
From the shore.
Love?
Ah, yes; ah, yes, ah, yes, indeed,
Verily yes, ah yes, indeed![1]

First, the thought rhythm. The title "Vista" establishes the over-all perspective, repeated in every one of the three individually different perspectives—snow, the sea, and love. These coalesce and influence one another. The vista of the title is at first nothing but a barren concept. Without losing its general hold, it is both modified and enriched by each of the three specific vistas, as these indeed condition the meaning of one another. Not until we have finished the poem do we see how the theme, vista, is woven into a brief but firm knit structure. The parallelism is even more obvious: the three units of

[1] By permission of Mr. Alfred Kreymborg.

the poem are set up in approximately the same rhetorical form.

The rhythms that constitute the music of the poem are no less clear. The three cadences are strikingly similar in length and stress, with the last shortened a bit to give edge to the thought. The melody rests heavily on repetition, exact or similar, of words and phrases. And the music combines admirably with the thought to form, as in any good poem, one large, indivisible whole, a rhythmos.

III

This, in desperately abridged form, is the explanation I offer my class of poetic structure. Though greatly oversimplified, it seems to me one way to make poetry intelligible. It allows the average student to see that poetry has some reason for being other than that poets perpetrate and professors perpetuate it. It places poetry initially in that area where surely it belongs—not of instruction or culture, but of human delight. It carries the student from pleasure in general to that special form of pleasure given in art. And here it proffers him a sensible perspective. A poem is not an accidental or arbitrary coming together of materials, but an organized structure, explicable in the large in terms of a relatively simple, albeit comprehensive concept, rhythm. Poetry as rhythm, in turn, though never surrendering its special purpose and individual identity, becomes one form of that ordered awareness of things in general which corresponds to a primary drive of mind, and may indeed correspond to a basic truth of the universe. Hence, a poem is not an irrational something contrived to plague schoolboys, but one of the most natural as it is one of the richest expressions of intelligent man.

COMMENTARIES

PROPORTION

. . . Now a Wholeness is that, which has Beginning, Middle, and End. And a *Beginning* is that, which of Necessity is not after another; but another in Course is, or happens after it. An *End* on the contrary is in Course after another; either necessarily, or in a great Measure; but nothing after this. And the *Middle* both itself after another, and another after it.

Accordingly, well-ranged Fables should neither begin by Chance, nor conclude by Chance, but accord with the preceding Ideas.

Farther, since Beauty, both in Animal, and in every Thing that is composed of certain Parts, ought not only to contain these Rules of Proportion; but possess eminently an intrinsic Magnitude: For Beauty consists in Magnitude, and Proportion. And since for this Reason a very small Animal cannot be beautiful; because the Observation of it, being almost momentary, is confused: Nor a very large, because the Observation is not united; but the Observer's Eye attracted from the subordinate Parts to the Whole; For Example, if it were an Animal of a Thousand Furlongs.

It therefore follows, that since both Bodies and Animals should have a Magnitude easy to be seen at once; so Fables too should have a Length easy to be remembered.—Aristotle, *Poetics*, Part III, Section III.

DRAMATIC ACTIVITY IN AMERICAN COMMUNITY THEATRES: 1949-1950

John E. Dietrich and William Work

THIS study presents an objective picture of the dramatic activity in American community theatres. The survey is designed to complement two previous *QJS* articles which considered dramatic activity in American colleges[1] and in the high schools of Wisconsin.[2] The methodology has been the same in each of the three articles. Together they will give an insight into the dramatic practices of our non-professional theatre.

Procedure

Questionnaires were sent to slightly more than 400 community theatres in April, 1950. Approximately 200 replies were received. Sampling and classification procedures employed were similar to those used in an earlier study of community theatre operation.[3] On the basis of these procedures, theatres which operate primarily as schools or are highly professionalized were rejected. Only those theatres whose activities are at least potentially open to the community at large were included in the tabulations. After rejections, a group of 185 valid responses remained.

A careful study of the sample showed it to be representative. Responses from 41 of the 48 states indicated a broad geographic distribution; returns from small towns and large cities assured an adequate population range. And finally, the amount of theatrical activity varied from one annual production to twelve.

The information requested was primarily concerned with the amount and kind of dramatic fare offered in the community theatres. Each organization was asked to list its full-length productions presented between June 1, 1949, and June 1, 1950. This included workshop and children's plays as well as those on the regular season. Additional information requested concerned authors, publishers, schedules, attendance, one-act plays, radio and television plays, and play selection practices and problems.

Analysis of the Data

The 185 community theatres offered a total of 879 productions on their regular season in 1949-50, for which the combined attendance was over 1,500,000.

1. The Scope of Dramatic Activity. Table 1 provides a breakdown of the dramatic activity in the community theatres. The organizations were divided into five classes based upon the number of regular public productions during the year. The range has been given where the average alone might be misleading.

An average community theatre program would have 4.75 productions per year; each production would play 6.65 times before a total audience of approximately 1900. These figures suggest that community theatre activity is a bit more extensive than that of the colleges.

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[1] John E. Dietrich, "Survey of Dramatic Activity in American Colleges: 1946-47," *QJS*, XXXIV (1948), 183-190.

[2] Ronald C. Gee and John E. Dietrich, "A Survey of Dramatic Activity in Wisconsin High Schools: 1947-48," *QJS*, XXXVI (1950), 65-70.

[3] William Work, "Current Trends in Community Theatre Operation," *QJS*, XXXV (1949), 464-469.

TABLE 1

EXTENT AND DISTRIBUTION OF DRAMATIC ACTIVITY IN 185 AMERICAN COMMUNITY THEATRES—1949-1950

Class	No. of Productions	No. of Theatres	No. of Productions Average	No. of Performances Range	No. of Performances Average	Attendance per Production Range	Attendance per Production Average
A	Over 8	12	9.75	3-41	12.15	625-12,200	2,723
B	7-8	18	7.50	2-35	8.19	300-12,250	2,630
C	5-6	63	5.49	1-24	7.12	150- 5,000	1,685
D	3-4	68	3.53	1-24	3.37	100- 4,500	1,159
E	1-2	24	1.70	1-4	2.17	200- 2,000	729
Average			4.75		6.65		1,894

The range in performance and attendance figures is extremely large; and the average falls in the lower portion of the range. A perfect rank order correlation is found between the number of productions and the number of performances. The same positive correlation exists between productions and attendance. In other words, the more extensive productions seem to be better patronized than the smaller ones. This correlation may be stated in reverse: larger patronage may be a stimulant to greater activity.

A comparison of these figures with those in the previous community theatre study is particularly interesting.[4] On the basis of essentially the same sample, the average production, performance, and attendance figures show a material increase during the two years that have elapsed between the studies. These figures point to a growth in activity for the existing community theatres.

Many community theatres do not restrict their activities to the presentation of a regular season of plays. Laboratory and experimental plays, children's theatre, one-act plays, and radio and television drama are all included in community theatre programs.

Laboratory and experimental plays give evidence of enthusiasm within the groups. They offer valuable training for actors, directors, and technicians. If these productions are opened to the public or to the group's membership, the audience has the opportunity to learn about different types and forms of drama.

The 185 theatre groups reported a total of 55 full-length laboratory and experimental productions and 417 one-act plays. Several community theatres produced more than 15 one-acts each. Although most of this supplementary activity occurred in the large Class A and B theatres, occasionally very small groups recorded an extensive laboratory program. Since nearly all community groups are supported chiefly by the sale of admissions, this record seems to be good.

The community theatre appears to be a logical group to present children's plays. The professional and educational theatres have done little to encourage the appreciation of drama by children, although a demand for children's plays has often been demonstrated in communities which have experimented in this area. The small total of 48 children's plays reported on the survey is not particularly satisfactory. Even less satisfactory is the fact that most of these plays were produced by a very small group of active community theatres. Greater cooperation among public schools, city recreation departments, and

[4] *Ibid.*

community theatres might encourage greater activity in children's drama.

Some community theatres produce extensively in the field of radio drama. Twenty-eight theatre groups reported a total of 321 radio plays. The most active organization was the Rapid City Community Theatre of Rapid City, South Dakota.

Television drama has thus far entered only tentatively into the activities of the nation's community theatres. Four theatre groups presented a total of 9 television plays during the year; this figure will doubtless expand as the number of television stations increases.

2. Types of Dramatic Material. In this survey, as in the studies of college and high school dramatic activity previously referred to, a *drama* is considered to be a play with a basically serious message handled in a serious manner. A play was classified as *comedy* if its laugh-provoking qualities outweigh its more serious implications. Nineteenth-century melodramas and modern mysteries have been grouped together. Musical comedies, operettas, and operas have all been included under the term *musical*.

The data regarding types of plays produced are found in Table 2. In all the classes, except Class A, comedies outnumbered serious plays more than two to one. As the production schedule of an organization expands, the percentage of comedies decreases; the percentage of serious plays and musicals increases.

These trends are comparable to those found for the college theatre. However, a marked difference is that the college theatre presents a consistently greater proportion of serious plays. Approximately one third of the college plays are serious; fewer than one fourth of the community theatre plays fall in this category. Since the percentages of mystery and musical productions in the college and community theatre are identical, this difference is exactly reflected in an increased production of comedies.

That comedy heavily dominates the community theatre production schedule may be regrettable, but it is not surprising; comedy has usually had greater box-office success than serious drama. Unlike some college theatres, almost all community theatres must balance their budgets without subsidization. Comedy is an answer to this problem. Perhaps the realization that a number of community theatres have found that their audiences will accept a greater proportion of serious drama may stimulate a more balanced program in those groups too heavily weighted with light fare.

The musical comedy should have a strong appeal for the community theatre organization. It offers a chance for active participation to persons with a wide diversity of interests. Although producing musicals appears from the percentages to be too expensive for small community theatre groups, the larger theatres present more of this type of en-

TABLE 2

COMPARATIVE FREQUENCY IN PERCENTAGES OF DIFFERENT TYPES OF DRAMA PERFORMED IN 185 AMERICAN COMMUNITY THEATRES—1949-1950

Class	Number of Theatres	Number of Productions	Drama Percentage	Comedy Percentage	Mystery Melodrama Percentage	Musical Percentage
A	12	117	28	54	9	9
B	18	135	23	56	15	6
C	63	346	24	60	13	3
D	68	240	21	60	16	3
E	24	41	20	70	10	0
Average			23	59	13	5

tertainment than the colleges. Over 50% of the musicals are originals written and produced within the organization.

3. Play Selection. A consideration of the types of dramatic material produced raises the question of the responsibility for the selection of plays. In this regard, the 185 organizations surveyed report sharp differences in policy.

In 34% of the groups, play selection is handled solely by a committee set up for that purpose. The committee and the director make the choice in 20% of the cases. The plays are selected through the combined efforts of a play-selection committee and the board of directors in 11% of the organizations. The board of directors is charged with the responsibility in 9% of the theatres. The director has complete autonomy in play selection in only 10% of the community groups. Only two organizations reported that the audience was actively involved in play selection; in each case, a committee had the final responsibility. The remaining theatres select their plays through various combinations of director, committee, and board of directors. Although the director probably should not have sole responsibility for the choice of the season's plays, one cannot help feeling sympathy for the 105 directors who have little or no voice in selecting the plays they must direct.

Since play-selection is not easy, an attempt was made to determine what problems are most troublesome to community theatres in planning programs.

Approximately 50% of the groups indicated that inability to obtain releases on desired scripts constitutes a major problem. Inadequate technical facilities hinder 45% of the organizations; many are limited to single-set shows. As might be expected, smaller organizations felt more hampered by technical difficulties than larger ones. Inability to cast otherwise suitable plays is a problem for 34%.

The charge that high production costs and objectionable subject matter are prime difficulties seems to be overemphasized. The findings of this survey indicate that they are among the less troublesome problems. Only 28% of the groups complained of objectionable subject matter; 21% found royalties too high, and 11% stressed high production costs.

4. Classification of Plays and Authors. The system of classifying plays and authors in this survey is identical with that used in the college study. *Standard* plays are those which have survived or give promise of surviving as a contribution to world drama; *Broadway* plays gained their reputation from a successful professional run; *Original* plays are those previously unproduced. The term *Miscellaneous* designates plays which do not fit into the above classifications.

Table 3 summarizes the analysis of the 879 regular community theatre productions. Significant though not surprising is the indication that 81% of the plays produced by the community theatres had their initial success in New York; only 6% come from world drama. Although the community theatre is admittedly interested in recreation and enjoyment rather than education, numerous enjoyable plays that did not start on Broadway are available.

A far more satisfying record is shown in the production of original plays. Here community theatre activity compares favorably with college activity. Original plays made up 6% of the college production schedule and over 5% of the community theatre bill. Granted that many of the community theatre originals are musical comedies and revues, yet the community organizations are doing almost as much as the colleges in introducing untried drama.

Two other practices are gaining mo-

mentum in the community theatre. Playwriting contests were conducted by just over 8% of the theatres, and 12% stated that they had used or at least considered plays from regional or national script services. In these ways, the community theatre can increasingly encourage the new playwrights.

5. Analysis of Plays and Authors. The most popular standard and Broadway plays are reported in Table 4. The list of standard plays includes 38 of the total of 55 productions in this classification; the popular Broadway list includes only 174 of 709 productions. Shaw, Shakespeare, and O'Neill dominate the standard authors with 33 of the 55 productions. Molière is the only standard playwright not on the list who had two productions to his credit. They were *The Imaginary Invalid* and *The Miser*. Ibsen with *The Lady from the Sea*, Capek with *RUR*, Barrie with *What Every Woman Knows*, Euripides with *Medea*, Chekov with *The Sea Gull*, and Gilbert and Sullivan with *Ruddigore* complete the list of standard authors.

Apparently most of the enduring world dramatic literature has not been popular on the stages of our community theatres. Disregarding Shaw, none of the Irish playwrights is represented; Chekov's single production is the only Russian play; no German playwright was produced. Greek and Roman drama is represented by the single production of *Medea*. Molière is the lone French dramatist, Shakespeare the only playwright of the Elizabethan-Jacobean period. No Restoration drama was included. One need not expand the list: the summary reflects the community theatre taste for comedy.

Kaufman, Hart, and their collaborators are the most frequently produced Broadway playwrights. Though they are represented on the list of most popular Broadway plays, reported in Table 4, by only two plays, *Light up the Sky* and *The Man Who Came to Dinner*, they accounted for 62 productions in all. Two other writing teams followed in popularity: Samuel and Bella Spewack with 30 productions, and Lindsay and Crouse with 25 productions. Six other authors also dominate the community theatre bills: Van Druten with 21 productions, Krasna, 20, Priestley, 20, Coward, 18, Barry, 17, and Tennessee Williams, 17. Altogether, these nine playwrights and teams accounted for over 25% of all the community theatre productions reported. All these authors except John Van Druten and Phillip Barry are represented on the list of the 13 most popular Broadway plays.

The plays on the popular Broadway list are comparatively recent; well over

TABLE 3

CLASSIFICATION OF PLAYS AND AUTHORS PRODUCED IN 185 AMERICAN COMMUNITY THEATRES—1949-1950

Class	Authors		Plays		Productions	
	Number	Percentage	Number	Percentage	Number	Percentage
Standard*	15	6	29	8	55	6
Broadway	130	56	235	66	709	81
Original	45	19	45	13	45	5
Miscellaneous†	44	19	48	13	70	8
Totals	234	100	357	100	879	100

*Classified as Standard though they may have appeared on Broadway, e.g., Shaw's *Pygmalion*, Shakespeare's *Hamlet*.

†Published but background unknown, e.g., manuscript services, nineteenth-century melodramas, adaptations of novels, etc.

TABLE 4

COMPARATIVE POPULARITY OF STANDARD AND BROADWAY PLAYS PRODUCED BY 185 AMERICAN COMMUNITY THEATRES—1949-1950

Standard				Broadway			
No.	Play	Author	No. of Prod.	No.	Play	Author	No. of Prod.
1	*Ah, Wilderness*	—O'Neill	6	1	*Two Blind Mice*	—S. & B. Spewack	28
2	*Pygmalion*	—Shaw	5	2	*Light Up the Sky*	—Hart	21
3	*Arms and the Man*	—Shaw	4	3	*John Loves Mary*	—Krasna	18
4	*Taming of the Shrew*	—Shakespeare	4	4	*Glass Menagerie*	—Williams	15
5	*Androcles and the Lion*	—Shaw	3	5	*Life with Father*	—Lindsay & Crouse	14
6	*She Stoops to Conquer*	—Goldsmith	3	6	*An Inspector Calls*	—Priestley	13
7	*Right You Are*	—Pirandello	3	7	*January Thaw*	—Roos	12
8	*The Play's the Thing*	—Molnar	2	8	*Winslow Boy*	—Rattigan	12
9	*The Rivals*	—Sheridan	2	9	*Strange Bedfellows*	—Ryerson & Clements	11
10	*Importance of Being Earnest*	—Wilde	2	10	*Blithe Spirit*	—Coward	10
11	*Hamlet*	—Shakespeare	2	11	*Command Decision*	—Haines	10
12	*Midsummer Night's Dream*	—Shakespeare	2	12	*Ladies in Retirement*	—Percy & Denham*	10
	Total		38		Total		174
	Total Standard Productions—55				Total Broadway Productions—709		

*The Man Who Came to Dinner by Kaufman and Hart also had a total of 10 productions.

75% were written during or since World War II. The lack of permanence of the Broadway plays is strikingly shown by a comparison of the popular college list recorded in 1947 with the present 1950 community theatre list. *Blithe Spirit* is the only play to appear on both lists.

Many of the plays produced on the experimental and laboratory programs were of the type presented on the regular season, but occasionally plays of genuine experimental interest were reported. The names of Sartre, Lorca, and Saroyan appeared. In addition, a sprinkling of period dramas and original plays was found on the laboratory bills.

CONCLUSIONS

This study has shown that community theatre activity is expanding within the already existing organizations. More plays are being presented for longer runs before larger audiences. This increased activity is encouraging, but it would be more encouraging if it were coupled with greater diversification and balance in the programs.

At present, the emphasis is on Broadway successes. Not one play in ten is selected from the great body of enduring world literature. Some community theatres have found that producing standard dramas is rewarding for both the participants and the audiences. Those organizations whose programs are devoted almost exclusively to contemporary plays should be encouraged to broaden their play-selection practices.

A similar lack of balance in favor of comedy has been recorded. Although serious plays are probably no better *per se* than comedies, both types should be adequately represented if a dramatic program is to have depth and variety.

Finally, the community theatre should give more attention to original plays, children's plays, and laboratory and experimental activities.

Community theatres cannot be induced to broaden and balance their programs through articles condemning their play-selection practices. However, by providing competently trained leaders, our colleges and universities can do much to improve the activities of the American community theatre.

EUROPEAN DRAMA IN THE SUMMER OF 1950

Garff B. Wilson

DURING the past summer, I was privileged to lead a theatre tour to Western Europe. The tour, expertly organized by Charles E. Bailey of the Bureau of University Travel, was composed of twenty-five students and teachers interested in some aspect of the theatre. The group visited many playhouses of historical importance and attended twenty performances in eight different countries. The performances covered a wide variety of theatre, ranging from the Folies-Bergère in Paris to the Passion Play of Oberammergau, from Christopher Fry's new play *Venus Observed*, to Ben Jonson's rarely-produced comedy, *Bartholomew Fair*. I shall here survey briefly the performances witnessed and make a few critical comments on the state of the theatre in Western Europe.

Summer is not the "season" for European drama; theatrical activity is normally at its height during the winter—just as in our own Broadway Theatre. However, the summer of 1950 is worthy of review because it included notable festivals at Stratford-on-Avon, Salzburg, Edinburgh, and Oberammergau, as well as many other special productions designed to please the American tourist and attract the American dollar.

The greatest quantity and best quality of theatrical activity during the summer of 1950, in my opinion, took place in the British Isles. I was impressed, as were most visitors, with the amount of activity in Stratford, London, and Edinburgh, and with the over-all excellence of the productions. The Shakespeare Memorial Theatre at Stratford included five notable productions in its summer repertory: *Measure for Measure*, *Julius Caesar*, *Much Ado About Nothing*, *Henry VIII*, and *King Lear*. The company was headed by such distinguished players as John Gielgud, Anthony Quayle, Peggy Ashcroft, Andrew Cruickshank, Barbara Jefford, Gwen Ffrangcon-Davies, Leon Quartermaine, Harry Andrews, and George Rose. The excellence of their performances was matched by the quality of the ensemble playing and by the expertness of the direction. The productions moved swiftly and exhibited competent variation of pace and emotional tension, as well as memorable bits of business.

Of the summer productions, *Measure for Measure* is probably least familiar to American audiences. A few words of praise for this presentation may be considered representative.

In this perplexing and controversial "comedy" John Gielgud played the difficult role of Angelo, the austere and honorable deputy tempted carnally beyond his powers of resistance. To many readers of Shakespeare, Angelo is a despicable hypocrite who arouses only fury and contempt. As played by Mr. Gielgud, Angelo is a tormented figure whose weakness is understandable and whose surrender to temptation is terrifying. Loathing himself for a passion he cannot control, Angelo depicts a struggle and a remorse empathically shared by the spectator.

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Almost equally notable was the performance of George Rose in the role of Pompey, a pimp and panderer for Mistress Overdone. This unsavory character was made enormously engaging by Mr. Rose's vitality and inventiveness. Pompey was never confused and never abashed; whether he was pulling a business card from his codpiece, rolling his eyes at a dignified magistrate, or slapping the rump of a fellow baud, he was consistently full of zest, frolic, and comic ingenuity. Mr. Rose may well become, as his admirers predict, a great Shakespearean clown.

The same vitality and skill which characterized the Stratford performances were evident in *Bartholomew Fair,* as produced by the Old Vic Company for the Edinburgh Festival. Ben Jonson's satirical comedy is difficult for modern consumption. The cast includes thirty-five speaking characters besides a crowd of supernumeraries, all representing rogues and rascals of Elizabethan London. The jargon they speak is strange to the modern ear; the puns and allusions have long since lost their pertinence. The substance of the play is a series of farcical incidents loosely held together by a thread of plot. Such a play can easily be as tedious to see as it is to read. The Old Vic Company did a heroic job of injecting vitality and good humor into their production. Presented on an arena stage with a unit setting in the gloomy and ugly Assembly Hall of Edinburgh, the play moved swiftly and noisily along; only now and then was it slowed down by the Jonsonian conceits. An almost bewildering array of comic characters, most of them marvelously made-up, acted with skill and precision. The spectator might view the performance with admiration yet understand perfectly why the play has not been performed publicly for the past 220 years.

In addition to *Bartholomew Fair,* the chief dramatic offering of the Edinburgh Festival, the Unicorn Players presented a new play by Christine Orr entitled *Pearl for James;* the Glasgow Citizen's Theatre presented *Douglas* by the Rev. John Home, and two world premieres: *The Queen's Comedy* by James Bridie and *The Atom Doctor* by Eric Linklater. The Edinburgh Festival also included an imposing program of concerts, operas, ballets, and exhibitions. We may note with pride that the American National Ballet Theatre scored a rousing hit with the presentation of *Theme and Variations, Fall River Legend,* and *Fancy Free.* In the minds of many visitors, *Fall River Legend* was the most exciting theatrical event of the festival; others gave special praise to the lavish Military Tattoo, staged on the Esplanade of Edinburgh castle, the floodlighted castle itself serving as a setting more thrilling than any a stage designer could hope to produce.

The city of London presented no special dramatic festival to attract summer visitors, but the list of theatrical offerings was surprisingly long and varied. For example, during the first week in July, the London theatre-goer could choose among twenty-four plays and fourteen musicals in addition to Ballet productions at Covent Garden and Piccadilly, and a repertory of Gilbert and Sullivan at Sadler's Wells. The plays included classics such as Shakespeare's *Merchant of Venice,* Molière's *Tartuffe,* Farquhar's *Beaux' Stratagem,* and Shaw's *Heartbreak House,* as well as such new plays as Sheriff's *Home at Seven,* Coward's *Fallen Angels,* and Fry's *Venus Observed.* In contrast the New York theatre-goer, during the same week, was limited in his choice to nine plays, nine musicals, and four concert programs.

The touring group was able to attend only three productions in London; the three were consistently entertaining and well acted. For example, although *Treasure Hunt*, by M. J. Farrell and John Perry, was a foolish and far-fetched little comedy, it was redeemed by the remarkable charm and skill of Dame Sybil Thorndike's acting. And Christopher Fry's *Venus Observed* was interesting, not only because of its author, but also because of its producer and star, Sir Lawrence Olivier. He and his supporting players complemented the wit of Fry's writing by the beauty and deftness of their own speaking.

On the Continent far less dramatic activity was offered than in the British Isles. Paris had had a skimpy winter season with only eight new plays to fill fifty-five theatres. The best of the new offerings were conceded to be André Roussin's *Bobosse*, starring François Perrier, and Marcel Aymé's *Clerambard*, starring Jacques Dumesnil. These plays were available to the summer visitor, as was also André Roussin's comedy *La Petite Hutte*, which was in the third year of its run.

Perhaps the main attractions for the traveller were the offerings of the Opéra, the Comédie Française, and the Folies-Bergère. The Opéra alternated between traditionally-staged ballet and traditionally-staged opera. At their best, these productions are very good; at their worst, they are tawdry and hackneyed. The latter adjectives could be applied also to the production of *Cyrano de Bergerac*, which the group witnessed at the Comédie Française. In this presentation, scenery, acting, and staging were all conventional and uninspired. The impression was that of meeting a bored and tired old friend rather than a dashing hero from the romantic past.

The revue at the Folies Bergère was a vivid contrast to *Cyrano*. It was unconventional, lavish, and often exciting. Those who enjoy a revue have long ago discovered that the Folies offers the ultimate in gorgeous girls, extravagant costumes, ingenious settings, sprightly comedy, and sense-tingling songs and dances. Every number is a "big" number; viewing forty in a single evening, the spectator wonders whether M. Paul Derval, the producer, can possibly create anything new for next year's presentation.

The surprise of the 1950 Folies was the Ave Maria number sandwiched between a Cuban dance spectacle and a naughty comedy sketch. The Ave Maria number, to the surprise of all British and American visitors, was a gorgeously stylized presentation of the trial and execution of Mary, Queen of Scots. The climax came at the end when the profane Folies theatre was transformed into a Cathedral. Black light was used to make the stage and auditorium a moving, glowing panorama of stained glass where the Angels of Heaven welcomed the soul of Mary Stuart.

From Paris the group travelled to Switzerland, where we witnessed an open air performance of Schiller's *William Tell* performed by the citizens of Interlaken, and thence to Italy. Italy was rich in churches and monuments but had very little theatre to offer the summer traveller. In Rome we heard a symphony concert in the ancient Basilica of Massenzio, and an opera in the ruins of the Baths of Caracalla. The settings for each of these presentations were almost more inspiring than the productions themselves. In the Baths of Caracalla, for example, *Aida* was given on a stage covering one-third of an acre (the largest opera stage in the world, according to the program). The stage is flanked, on either side, with the tower-

ing walls of the old Calidarium, which lends a massive grandeur hard to imagine. In addition to the setting, a balmy Roman night, a full moon, the floodlighted ruins of the old forum in the distance, crowds, animals, and fireworks —all make summer opera in Rome a prime tourist attraction.

A few days after seeing *Aida* in Rome, the group witnessed Verdi's *La Forza del Destino,* staged in the old Roman Amphitheatre in Verona. The bowl was crammed with thirty thousand lusty opera lovers, whose enthusiastic responses to the music were as interesting as the spectacularly staged opera itself. However, the performance lasted from 7:30 until 1:30. A twenty-minute wait between the scenes allowed time for erecting buildings, creating mountains, and massing armies. The Italian audience loved these effects as much as they loved the star, indestructible old Beniamino Gigli. Visitors, however, found the waits too long and the scenic effects too elaborate.

The principal dramatic attractions on the continent, aside from summer operas, were the Passion Play at Oberammergau and the Festival of Music and Drama at Salzburg. These events lured thousands of visitors from all over the world and made hotel accommodations extremely difficult to find. At Salzburg, for example, where the U. S. Army of Occupation still uses the principal hotels, the best accommodations available were in the town of Strobl some forty-five kilometers outside of Salzburg. At Oberammergau, only those who attended the Sunday or Wednesday performances could find shelter in the village. Those who attended the Monday, Thursday, or Friday performances were forced to find accommodations in neighboring towns.

Oberammergau's 316-year-old Passion Play, which has won world-wide renown, was staged this year almost exactly as it was in 1930 and 1934. The performance lasts from 8:30 in the morning until 6 o'clock at night, with a two-hour interval for lunch. The play presents the passion of Christ from His triumphal entry into Jerusalem until His resurrection and ascension. It is divided into a prologue, an epilogue, and sixteen acts. Between the acts there is a song from the chorus, a recitation from the leader of the chorus, and one or two tableaux vivants depicting scenes from the Old Testament.

The play viewed as devotional drama, staged by non-professionals, is an impressive achievement. Great care and immense labor have been expended in making costumes, training mobs, perfecting choruses, and rehearsing scenes. Yet for all the care and devotion expended, the play is too long and too slow to be exciting theatre, and the dramatic flow is badly impeded by the choral interludes. Before each scene the chorus marches slowly in, arranges itself, sings its song, speaks its piece, swings back to reveal a tableau, and then marches out again with deliberate and stately tread. The scenes themselves are often repetitious and tiresome; many of the acts depicting the plotting of Caiaphas and the Sanhedrim might be eliminated or consolidated. Stage groupings might be more effectively designed, and the principal actors might speak with greater variation in volume, tempo, pitch, and emotional tension. To be sure, tender and beautiful scenes occur in the play—the Germans in the audience were often in tears—but the production as a whole, if it is to be good theatre, needs the touch of an imaginative and experienced director.

The theatrical qualities missing in the Passion Play were unmistakably present

in many of the productions of the Salzburg Festival. The group attended four performances in three days and had the highest praise for all of them.

The old Max Reinhardt production of *Everyman*, staged on the steps of the Cathedral, is still the dramatic highlight of the Salzburg Festival. Helene Thimig Reinhardt, the wife of the late great director, supervises the production and plays her original role of *Faith*. The production has tremendous vitality. Actors do not walk in; they dash in. Groupings are never static; they constantly move and shift. The speaking never falls into a monotonous pattern; it varies continually in time, pitch, volume, and quality. Throughout the play unexpected dramatic effects surprise and delight the spectator. From the opening of the play—when the trumpets blare forth from the towers of the Cathedral—to the end, when the devil (played by Harald Kreutzberg) bounds out of the audience onto the stage, one's attention is continually engrossed, and one's senses constantly stimulated. The effects are skillfully used to strengthen the play and to increase the dramatic impact. The whole production reveals the experience and insight which made Reinhardt a great man of the theatre.

Almost equally exciting was the presentation of Beethoven's opera *Fidelio*. It is not surprising that the music was superb, for Furtwängler conducted the opera, and Kirsten Flagstad sang the leading role. Surprising indeed, however, was the originality and taste shown in the staging. Elaborate scenery, operatic gestures, meaningless movement, were all eliminated. Every effect was simplified and subordinated to the music. For example, in the quartet, *Mir Ist So Wunderbar*, which occurs early in the opera, the four singers did not pretend to busy themselves with realistic actions; they simply stood still and concentrated on the music they were singing. In the scene where the prisoners emerge into the sunshine, no light was directed to the scenery; all of it was concentrated on the actors themselves. In the ensemble scenes, chorus and minor characters did not intrude with distracting gestures and movements; they remained a simple and unobtrusive support for the principal characters. The music, and through it the dramatic action, emerged clearly and powerfully and left the impression not of traditional opera, but of musical drama.

The Salzburg Festival offered many other performances of unusual excellence and interest. I might mention Richard Strauss' new opera *Capriccio*, or Mozart's *Don Giovanni*, or Boris Blacher's *Romeo and Juliet*, or Benjamin Britten's *Rape of Lucrece*, or the two other plays included, Raimund's *The Spendthrift* and Shakespeare's *Twelfth Night*. However, space permits merely the observation that the festival performances appeared to be of unusually high quality and to indicate the presence of some of the best artistic talents in Western Europe.

The twenty performances I witnessed in Europe during the summer of 1950 lead me to certain generalizations. The first and most obvious is that the European theatre has made a remarkable comeback during the five years since the end of World War II. Many playhouses, especially those in Germany, have been destroyed; yet even the summer season indicates a surprising rebirth of dramatic activity.

A second generalization is that the quality of the productions is remarkably high. To be sure, such festivals as those at Salzburg and Edinburgh draw on the talents of the whole West-

ern world, and therefore should be of high quality. Yet the ordinary commercial productions I witnessed, such as those in London, demonstrate standards and competence which I did not expect.

A third generalization is that the English actor seems to be better trained in the techniques of his art than is the typical American actor. English actors are especially competent in vocal skills. They speak with greater precision and beauty than is usual on the American stage.

The final generalization is a question. What has happened to American enterprise? Already Europe has several festivals of music and drama which have won international acclaim. Where are the American festivals to match those at Stratford, Edinburgh, and Salzburg?

COMMENTARIES

AUTHOR, ACTOR, AND AUDIENCE

Soc. I wish you would frankly tell me, Ion, what I am going to ask of you: When you produce the greatest effect upon the spectators in the recitation of some striking passage, such as the apparition of Odysseus leaping forth on the floor, recognized by the suitors and casting his arrows at his feet, or the description of Achilles rushing at Hector, or the sorrows of Andromache, Hecuba, or Priam, are you in your right mind? Are you not carried out of yourself, and does not your soul in an ecstasy seem to be among the persons or places of which she is speaking, whether they are in Ithaca or in Troy or whatever may be the scene of the poem?

Ion. That proof strikes home to me, Socrates. For I must confess that at the tale of pity my eyes are filled with tears, and when I speak of horrors, my hair stands on end and my heart throbs.

Soc. And are you aware that you produce similar effects on the most of the spectators?

Ion. Yes indeed, I am; for I look down upon them from the stage, and behold the various emotions of pity, wonder, sternness, stamped upon their countenances when I am speaking: and I am obliged to attend to them; for unless I make them cry I myself shall not laugh, and if I make them laugh, I shall do anything but laugh myself when the hour of payment arrives.

Soc. Do you know that the spectator is the last of the rings which, as I am saying, derive their power from the original magnet; and the rhapsode like yourself and the actors are intermediate links, and the poet himself is the first link of all? And through all these the God sways the souls of men in any direction which he pleases, and makes one man hang down from another. There is also a chain of dancers and masters and undermasters of bands, who are suspended at the side, and are the rings which hang from the Muse. And every poet has a muse from whom he is suspended, and by whom he is said to be possessed, which is nearly the same thing; for he is taken possession of. And from these first rings, which are the poets, depend others, some deriving their inspiration from Orpheus, others from Musaeus; but the greater number are possessed and held by Homer.—Plato, *Ion*, translated by B. Jowett.

WHAT'S RIGHT WITH DEBATE?

Henry Lee Ewbank

DISCUSSION and debate are not merely extra-curricular activities or courses in a curriculum. They are the essential tools of a democratic society, the best available method of dealing with non-laboratory problems. To train students in the proper use of these tools is fully as important as to instruct them in the methods of laboratory science. The instruction should include training in making and accepting decisions, as well as in discovering and presenting evidence, for decisions of one kind or another are an essential part of life. Preparing students for their duties as citizens is the obligation and the privilege of teachers of speech.

Somewhere I have read that terms should be defined, lest the listener be lost in a semantic fog. I here use the term *discussion* to describe what happens when citizens speak their minds freely on current problems. It includes speech forms ranging from conversations to public speeches and legislative debate. *Debate* occurs when differences of opinion arise as to the proper solution of a problem. Theoretically at least, *discussers* begin with a problem and work toward a solution; *debaters* begin with a solution, phrased as an indictment, bill, or motion and work toward adoption or rejection. I pause only to refer to those disciples of discussion who would abolish debating in our schools and colleges. Discussion and debate are not alternative methods; each has its place in the process of analyzing a problem and deciding what should be done about it. We need not reject the one legally to love the other.

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I

Discussion and debate are the essential tools of democracy. For supporting evidence, we turn first to the classic writings of three Britishers: John Stuart Mill, Walter Bagehot, and Viscount Bryce.

Mill believed that we can only be sure we are right when our argument has withstood the attack of opponents. He believed that political truth is a compromise between opposing arguments. Witness this quotation from his essay *On Liberty:*

> Complete liberty of contradicting and refuting our opinion is the very condition which justifies us in assuming its truth for the purposes of action; and in no other terms can a being with human faculties have any rational assurance of being right. On every subject on which difference of opinion is possible, the truth depends on a compromise to be struck between two sets of conflicting reasons.[1]

Walter Bagehot, British economist and political philosopher, analyzed the differences between progressive and backward states. He concluded that progress occurs only when the government is to a great and growing extent a government by discussion. "A free state," he wrote, "a state with liberty, means [one] in which the sovereign power is divided between many persons and in which there is a discussion among those persons." This discussion is no casual

[1] John Stuart Mill, *Essay on Liberty* (London, 1912), p. 26.

conversation or pooling of ignorance. Rather, ". . . it gives a premium to intelligence. To set out the arguments required to determine political action with such force and effect that they really should determine it, is a high and great exertion of intellect."

Then Bagehot sounded a note of warning. "One of the greatest pains to human nature," he says, "is the pain of a new idea." The public hates a new idea and is disposed to ill-treat the one who voices it. But from discussion we learn tolerance, which Bagehot says is "of all ideas the most modern." When a nation learns to listen to its reformers instead of stoning them, "an enormous advance in other kinds of civilization can confidently be predicted for it."[2]

Viscount Bryce studied democracy at work in the United States. I paraphrase his observations, set forth in *The American Commonwealth*.

Exponents of government by public opinion hold that ". . . every citizen has, or ought to have . . . a definite view, defensible by arguments, of what the country needs." Actually, Bryce admits, not more than one voter in twenty is thus equipped. Many of the other nineteen are capable of appreciating good arguments and willing to listen to them. But they are so occupied with the business of making a living that they have no time to investigate suggested reforms. Or they lack access to information needed to understand the issues. Unless some way is found to supply the information, the nineteen will have as the basis for decision sentiment rather than thought, "a sentiment grounded on a few broad considerations and simple trains of reasoning."

Bryce notes that Americans "have a boundless faith in free inquiry and full discussion" as the best way of securing an informed public opinion. "In no other country does a beaten minority take defeat so well." He believes that "the more completely popular sovereignty prevails . . ., so much the more important is it that the organs of opinion should be adequate in its expression; prompt, full and unmistakable in its utterance."

Bryce sees two dangers in government by public opinion: the difficulty in ascertaining the will of the majority on an issue, and the danger that minorities may not sufficiently assert themselves. He concludes that "once the principle that the will of the majority honestly obtained must prevail has soaked into the mind and formed the habits of a nation, that nation has acquired not only stability, but immense effective force."[3]

We turn to American writers on democracy.

Walter Lippmann holds that the usual justification of freedom of speech which puts the emphasis on the right to speak is wrong. "It is not true," he says, "that liberty has developed among civilized men when anyone is free to . . . hire a hall where he may expound his opinions to those who are willing to listen. On the contrary, freedom of speech is established to achieve its essential purpose only when different opinions are expounded in the same hall to the same audience. . . . For, while the right to talk may be the beginning of freedom, the necessity of *listening* is what makes the right important."

"Freedom of speech," Lippmann believes, "is best conceived by having in mind . . . a place like the American Congress . . . where opposing views are presented, where ideas are not merely ut-

[2] Walter Bagehot, *Physics and Politics* (New York, 1948), pp. 164 ff.

[3] James Bryce, *The American Commonwealth*, Rev. ed. (New York: The Macmillan Company, 1920), II, 254-256.

tered but debated, or the British Parliament, where men who are free to speak are also compelled to answer.

"When men are brought face to face with their opponents, forced to listen and learn and mend their ideas, they cease to be children and savages and begin to live like civilized men. . . . the preservation and development of freedom of opinion are not only a matter of adhering to abstract legal rights, but also, and very urgently, a matter of organizing and arranging sufficient debate. . . . The democratic system," Lippmann concludes, "cannot be operated without effective opposition."[4]

Charles E. Merriam stresses the special need for discussion and debate in the United States:

> In the United States the importance of organizing intelligent discussion of broad public policies is greater than in more centralized states. . . . Effective action involves the cooperation of 49 governments in many cases [the 48 states and the federal government] as well as of cities and other local authorities. . . . The foundation of such agreements may be laid in an interchange of views, . . . and a reconciliation of purposes, which a national debate may well set forth and develop. Modern methods of intercommunication present alternative procedures for discussion, but the dramatic character of a congressional debate has not yet been superseded by forums or by polls of whatever kind and value.

It is of the greatest importance, he says, that we recognize the values of public discussion, resting on the basis of adequate data and analysis, and that we cultivate the disposition to find a solution through peaceful consent, rather than through violence.[5]

A. Lawrence Lowell, one-time president of Harvard, gives reasons for using debate when the time comes for decision. In *Public Opinion in Peace and War* he notes with approval that all bodies that aim at definite action limit "the field of decision by a system of motions and amendments, so that a single pair of alternatives is presented at a time, and debate for the moment is restricted to that alternative." Such a choice, he says, "is more likely to produce a true public opinion, and to represent correctly the average point of view, than a choice among a larger number." Lowell believes that our system of trial by jury (on which the format of contest debating is based) is the best yet devised for securing decisions based on a full consideration of the evidence.[6]

This is an incomplete but representative sampling of the writers on government who might be called to testify concerning the place of discussion and debate in government by public opinion. The consensus is that discussion and debate are the essential tools of democracy.

II

Courses in argumentation, properly taught, and contest debating, properly conducted, provide valuable training for leadership in our society. They should train Bryce's "twentieth man," the one voter in twenty who, he says, may have time and opportunity to understand the issue and on whom the other nineteen may depend for guidance.

To support this contention, I present a variety of evidence, ranging from studies of the effect of debating on listener attitudes to the records and opinions of former debaters.

Capel measured the effect of listening to a debate on the attitudes of high

[4] Walter Lippmann, "The Indispensable Opposition," *Atlantic Monthly*, CLXIV (August, 1939), 186-190.

[5] Charles E. Merriam, *Systematic Politics*, (Chicago, 1945), pp. 142-143.

[6] A. Lawrence Lowell, *Public Opinion in Peace and War* (Cambridge, 1923), pp. 134 ff.

school students.[7] Of the 720 listeners 40% registered significant shifts of opinion. He also measured the effects of a season's debating on 213 high school debaters. Of these 44% recorded significant attitude shifts. Debaters with strong affirmative or negative opinions at the beginning of the season were likely to hold moderate beliefs at its close. The 23 who debated on both sides of the question tended to move toward a more neutral position.

Howell studied the effects of a season's high school debating on the debater's ability to evaluate arguments, detect errors in reasoning, and draw valid conclusions from evidence.[8] In 25 Wisconsin high schools 218 members of debate squads were compared with a like number of non-debaters, matched as to grades, sex, and year in school. Both debaters and non-debaters showed gains; the debaters had higher scores on the tests to start with and slightly outgained the non-debaters. For some groups the debaters' gain was significantly higher. The better debaters, as judged by the coaches, ranked higher in critical thinking ability. The debaters were also good students; 50% were reported as "A" students; 35% had a "B" average.

Brembeck, using the same battery of tests, measured the effects of a college course in argumentation on critical thinking ability.[9] His subjects were 202 students in 11 colleges and universities, whose gains on the tests were compared with similar control groups. In 10 of the 11 schools the students in the argumentation classes had higher scores at the beginning of the course. The argumentation students significantly outgained those in the control group in critical thinking ability. The 45 argumentation students who had been members of high school or college debating teams made significantly higher scores at the beginning of the course. The 100 men in the argumentation courses started off with significantly higher scores than the 102 women, and made slightly larger gains.

Now for some investigations about what happens to former debaters. In 1930, Donald Bridgman studied the careers of 1310 college graduates, at least four years out of college, employed by the Bell Telephone Company for at least two years.[10] He found that scholarship was the most important single factor forensics. Substantial achievement salary. Next in importance was substantial campus achievement in journalism or forensics. Substantial achievement meant winning an important oratorical contest or membership on an important debate team. Of this group 85% received above median salary; of those with some achievement in journalism and forensics 64% earned above the median salary.

In 1947, Olson wrote the history of debating at the University of Nebraska.[11] He asked former debaters to express their opinions on various matters. To the question, "Has debating helped you in your present occupation?" 155 said "Yes," 6 said "No," and 1 was uncertain. To the question, "Would you advise students planning to enter your occupation to debate?" 152 said "Yes,"

[7] Robert B. Capel, "The Effectiveness of High School Debate in Providing Information and Influencing Attitudes," Ph.D. Dissertation, University of Wisconsin, 1941.

[8] William S. Howell, "The Effects of High School Debating on Critical Thinking Ability," Ph.D. Dissertation, University of Wisconsin, 1942.

[9] Winston L. Brembeck, "The Effects of a Course in Argument on Critical Thinking Ability," Ph.D. Dissertation, University of Wisconsin, 1947.

[10] Donald S. Bridgman, "Success in College and Business," *Personnel Journal*, IX (June, 1930), 1-19.

[11] Donald O. Olson, "Debating at the University of Nebraska," M.A. thesis, University of Wisconsin, 1947.

4 "No," and 5 were uncertain. These opinions parallel those of former debaters consulted in earlier studies.

What becomes of former college debaters? One answer is that a good many have attained positions entitling them to inclusion in *Who's Who in America*. Of the 5,500 members of Delta Sigma Rho, national honorary forensic society, who graduated before 1928, about one-ninth have attained this distinction. Of those whose names appear in *Who's Who in America* 52% are members of Phi Beta Kappa. These former debaters include 53 college or university presidents; 25 judges, two of them members of the United States Supreme Court; 61 business executives; 43 members of government boards or commissions; 45 congressmen, governors, or United States Senators; 46 churchmen, including 5 bishops; and 32 authors or journalists.

These pieces of evidence (and others not here reported) tend to support these conclusions:

(1) Debaters have the qualities needed for leadership: they are much better than average students; they rank higher than non-debaters in ability to evaluate evidence, analyze arguments and draw logical conclusions.

(2) The survey of *Who's Who in America* shows that a great many debaters have risen to positions of prominence.

(3) Former debaters are almost unanimous in believing that they learned much of value from their debating experience.

(4) Members of high school debate squads tend to out-gain non-debaters in abililty to think critically.

(5) Students in college argumentation courses *usually* gain more in critical thinking ability than similar students gain from other courses.

(6) Depending on their skill and the issue, debaters may change the beliefs of from 20 to 40% of their listeners—a fact which should gave them, and their coaches, a keen sense of responsibility.

(7) Debating is a poor method of producing either radicals or reactionaries. Debaters tend to see both sides, to be less extreme in their views at the end of the season.

III

But we should not conclude without a note of warning. Argumentation courses and debating experience may produce happy results, but the results are not guaranteed. I recently asked a prospective Master of Arts what types of evidence he was using in his thesis. He was humiliated as he admitted that he hadn't "thought about it that way." And I was humiliated right along with him.

One of our varsity debaters went to the governor to protest the dismissal of a professor from one of the state colleges. I asked if she knew the professor. She didn't. Had she conducted any sort of investigation? She hadn't. Then on what logical grounds did she base her protest? She didn't really know; it seemed like a good idea at the time. Transfer of training from school exercises to life situations does not occur automatically. And Howell found that, in certain schools, the non-debaters outgained the debaters in critical thinking ability.

One further and more serious note of warning: When we think we know the answer to a problem we are likely to grow impatient of "government by talk." We speak slightingly of our legislators, and seem to feel they are earning their salaries only when they are voting. Moreover, we know that skill in discussion and debate may be used for selfish purposes—to mislead rather than to enlighten the uninformed. We are fearful,

too, that enemies of democracy may use freedom of speech to attain their sinister purposes.

Thus democracy is constantly in danger from public indifference and unwillingness to join in discussion and debate on current issues, from enemies within as well as from enemies without the gates. It becomes no small part of our obligation to see that students develop ideals and a sense of responsibility as well as skill in speech.

But these difficulties and dangers do not invalidate my thesis. Discussion and debate are the essential tools of democracy. To train students for citizenship and leadership in a free society is a great obligation and a great opportunity.

COMMENTARIES

THE RADIO CURRICULUM

The radio curriculum in an arts and science college of a land-grant university has four major functions:

First, a cultural and general function to present to the students of all colleges and departments the opportunity to become familiar with the fundamentals of broadcasting as a basis for appreciation of and civic participation in broadcasting. This is a part of the general education function of an institution of higher education.

Second, a semi-vocational or avocational function to teach the student in the allied areas of speech, education, journalism, and business administration. Many others could be listed.

Third, a technical function to train students who desire actively to continue in broadcasting, professionally or avocationally.

Fourth, a civic function to serve the school, the community, and the profession. This last aim is accomplished by assistance to the departments and divisions of the university, to community groups in their broadcasting activities, and to broadcasters who need placement service and the results of research.

The primary purpose of a radio section of a department of speech in a state university is to serve the state. Therefore much of our program is geared to the state. We recognize that we can best serve the state by providing a well-rounded general and cultural education to the young people who will be the future leaders of the state. Therefore we require the usual Arts College group requirements in English, language, social studies, and science. We believe our program has proved adequate as background for graduate students who may widen their sphere of service to the nation and the world. Our basic premise has been that professional training is compatible with the Arts College curriculum; yet the Arts College objective is only one of four in our program. To integrate and to remain cognizant of these four objectives is sometimes difficult. A continual evaluation of course content and activities is necessary.

This resumé of radio in the arts curriculum is based on the evaluation of selected institutions of higher education. The problems of our teaching activities in the field of broadcasting may appear trivial in an uncertain and chaotic world, but a relationship does exist between world conditions and our continued hope that students may gain a greater appreciation of communications. We hope that with their increased knowledge and recognition of responsibility, they will serve vocationally and avocationally in the field of communications and thus help to attain the goal set by Archibald MacLeish: "People must talk to People."—Adapted, with permission of the author, from a paper read December 30, 1950, at the Mid-Century Speech Conference, Roosevelt Hotel, by Paul L. Bogen, Director of Radio, Department of Speech and Dramatic Art, The University of Nebraska.

MOTION PICTURE INSTRUCTION, PRODUCTION, AND RESEARCH IN COLLEGES AND UNIVERSITIES

Buell Whitehill, Jr.

THE following report is based on three sources: (1) *Motion Picture Instruction in Colleges and Universities*, by Jack Morrison, a report by the AETA Committee on Film, Radio, and Television, 1949; (2) *Motion Picture and Filmstrip Production by American Educational Institutions*, a Preliminary Report, by Ford L. Lemler and Aubert Lavastida, for the Educational Film Library Association; (3) A questionnaire circulated by the Motion Picture Committee of the SAA in 1949-50.

This article will be divided into five sections: Courses in Motion Picture Appreciation, Technical Courses, Production, Research, and Summary.

The questionnaire of the Motion Picture Committee of SAA was sent to 610 colleges and universities of the United States. Replies totaled 278, or 46%.

No indication is given of the extent of the mailing and the percentage of returns in the Morrison report, but since it includes a number of schools not replying to the SAA questionnaire, its data will be used where appropriate. The University of Michigan report is concerned only with production and will be discussed under "Production."

This report is made as one of the functions of the Committee on Motion Pictures of the Speech Association of America. This committee is: Kenneth Macgowan, University of California at Los Angeles; Buell Whitehill, Jr., University of Pittsburgh; Earl Wynn, Chairman, University of North Carolina. The committee questionnaire was circulated by the University of North Carolina.

Courses in Motion Picture Appreciation

The SAA questionnaire reveals that courses in motion pictures are offered at twenty-six colleges and universities in sixteen states. California, New York, and Pennsylvania lead with seven, four, and three, respectively. Colorado and Missouri each have two institutions offering courses in this field. Morrison's report of ten additional institutions increases the total to thirty-six in nineteen states. His additions revise the above state offerings as follows:

TABLE 1

California	7	Iowa	2
New York	5	Colorado	2
Ohio	4	Texas	2
Pennsylvania	3	Minnesota	2
Missouri	2		

The remaining ten states are: Arkansas, Illinois, Indiana, North Carolina, South Carolina, Utah, Vermont, Kansas, West Virginia, and Oregon.

The purpose of a course in motion picture "appreciation" varies widely, according to statements made by reporting institutions. In most cases the course is described as providing study in history and appreciation. In others, critical judgment of films is stressed; in others, "cultural values," and in one program the course is part of an introduction to theater arts.

The content is usually centered in the viewing and discussing of various types of films (historical, fictional, documen-

tary, experimental, etc.). In several institutions a comparative study is made of film, theatre, radio, television. The course content is generally developed through lectures, readings, and laboratory. Courses in "appreciation" are generally open to all levels of college undergraduates.

Technical Courses

Eighteen institutions offer work above the appreciation level; California and New York lead in this respect. The content of these curricula varies widely, ranging from departments of cinema and motion pictures at New York University, University of Southern California, and University of California at Los Angeles to one-semester curricula in "appreciation and production," the catch-all course which accomplishes practically nothing.

For the most part motion picture courses are offered in the college of arts and sciences. Some are given in schools of fine arts, drama, education, and applied arts. Four separate departments of motion pictures were reported, but for the most part, courses are offered in departments of speech and drama. The B.A., B.S., M.A., and M.S. may be obtained in film. The number of courses offered ranges from as many as sixteen given by one department to a minimum of one offered by seven departments. The content varies from the general "production" course, which may include writing, shooting, and editing, to specialized courses in various phases. The following tabulation should help indicate this extreme range.

Course Title	Number of Schools Offering
Production	10
Writing (16 courses)	14
Directing	6
Audio-Visual Aids	5
Cinema Techniques	4
Editing	4

The purposes of these relatively technical courses vary considerably. They are generally offered for professional training, but some schools regard them as teacher training courses (especially the "Audio-Visual Aids" course); others list "Sociological Study" and "Mass Communications" as an aim.

Equipment, as might be expected from the range of course offerings, varies widely. Four sound cameras, sixty silent cameras are listed. Twenty-six tape and disc recorders are listed. Only four schools do their own processing. Seven have sound stages, but several of these are very small. Eleven schools have recording studios, and seven have editing rooms, but most of the cutting equipment is fairly small and suitable only for silent work. One school has a separate animation room.

Many schools list separate courses in photography and processing. Although these are not specified as motion picture courses, they would be useful in such curricula. Twenty schools listed thirty-one courses in this field. Likewise, courses in sound recording (seven reported by six schools) would be valuable to the film producer and editor.

Production

Many films are produced by public school systems and institutions of higher learning. As of 1950, 38 such institutions reported a total of 433 films produced.[1] These films are often produced by a professional company not necessarily associated with the school. Films made under this system frequently extoll the picturesqueness of "our university," "our school system," or "our football team," and if the film is made by motion picture classes at the school it is often silent, or is a reversible film with an accompanying commentary on tape.

[1] Michigan Report.

Table 2 lists the number of films produced in public schools, colleges, and universities, cumulative to 1950, arranged according to three classifications: I. (general and local interest), II. (purpose of film content), III. (sound or silent).

TABLE 2

TYPES OF FILMS PRODUCED IN SCHOOLS, COLLEGES, UNIVERSITIES* (Cumulative to 1950)

Classification	
I.	
General Interest	N = 174 (40%)
Local Interest	N = 259 (60%)
II.	
Teaching Materials	N = 332 (63%)
Public Relations	N = 89 (17%)
Documentary Records	N = 77 (15%)
Orientation	N = 21 (5%)
III.	
Sound	N = 207 (42%)
Silent	N = 226 (58%)

*Michigan Report.

The Michigan Report surveyed over 1500 institutions; the data are based on a questionnaire mailed to superintendents of school systems of over 10,000 students and to all college and university presidents. Replies included production information from 137 educational institutions.

Table 3 breaks down the types of film according to type of institution. It is interesting to note that public schools and state departments of education produce films of primarily local interest, but colleges and universities tend to make films of more general interest.

Financial difficulties were greatest among the problems confronting film producers. Some institutions try to solve these by selling prints, others by operating only within the school framework. This situation focuses attention on a dilemma: whether universities shall compete with professionals in film production, as many are now tending to do.

RESEARCH

Six institutions of higher learning stated that they were engaged in film research. The fields of research include the following:

(1). To study and teach films,
(2). Film application to television,
(3). Utilization,
(4). Improve instructional films,
(5). Secret.

The specific nature of these programs was defined by the questionnaire. Both school and outside (government and foundation) funds were used. Little evaluation of this research was indicated.

The relationship with other communication arts varied. Five of the eight most active departments agreed that great value lies in integration of motion pictures with radio, theater, and television. In fact, most of the active departments are organized with a close relationship of these four disciplines.

TABLE 3

FILMS PRODUCED BY PUBLIC SCHOOLS, COLLEGES, AND UNIVERSITIES (Cumulative to 1950).

Type of Film	Type of Institution: Public School System		College and University
	City	State	
General Interest Total—174 (40%)	N = 18 (13%)	N = 12 (8%)	N = 134 (79%)
Local Interest Total—259 (60%)	N = 109 (42%)		N = 99 +51 "exercises"* (58%)†

*Many other schools did not list films produced because they were of "purely local interest," "used only as records of activity," and "Physical Educational films."

†These films are short classroom exercises, of interest only to students in particular class.

Summary

Academic development in motion picture instruction has apparently been great during the past five years. Thirty-six schools are now offering formal work, and as many more indicate a growing interest, both on the curricular and the "film society" level.

Wide variance and considerable misunderstanding exist regarding course content. Often the audio-visual aids course is considered a course in motion pictures, although it may be only a short one-semester course in utilization of films and recordings.

The content of the course varies widely. It ranges all the way from one or two units on film in a general course in theater orientation to a three-year curriculum in all phases of motion picture production, extending into the graduate school. The "appreciation" course is often too short and vague in its aims; it attempts to cover criticism, history, industry, aesthetics, and elementary production technique in a year or less.

Production facilities, especially space and equipment, are at present inadequate for any widespread university production. An acute need is indicated for good sound-on-film equipment which can be obtained at a reasonable price. Some question also arises about the desirability of college and university competition with professional production companies.

Research in film is regrettably slight. Only one program of full dimensions exists, and this is governmentally financed. Other programs lack definition and adequate evaluation. The motion picture offers a vast field for research in such aspects as film techniques, idea density, utilization, and others offering tremendous possibilities. Colleges and universities can perhaps contribute most in this area.

In general, the conclusion can be drawn that work in film appreciation, criticism, production, and research has become established in college and university curricula. Whether this development is desirable remains to be seen, since it is one more example of the twentieth-century movement to include training courses in the liberal arts curriculum.

COMMENTARIES

THE DOCUMENTARY AS AN ART FORM

Probably the growth of no movement in the history of art has been accompanied by such violent disagreement and bitterness as that of the documentary film. At a time when significant achievement in the art of the film is coming from abroad in the name of documentary, our own filmmakers often seem confused in their artistic efforts, supplying documentary treatment where documentary material does not exist.

Artistic and commercial developments since the end of the war indicate that we have apparently arrived at the end of an era in cinema. New audiences for the film are in the making throughout the world, and from their needs a new sort of film is developing. We at home—artists, producers, exhibitors—are fully aware of the flowering of creative skill in film-making which has taken place in European film centers. Our domination of world markets *must* withstand these challenges if we are not to lose our primary weapon in the battle of political ideologies.—Abstract of a paper read December 29, 1950, at the Mid-Century Speech Conference, Hotel Roosevelt, by A. Nicholas Vardac, Stanford University.

THE FORUM

A WORD OF WELCOME

For many years the Speech Association of America has had under consideration the initiating of a new journal devoted to the teaching of speech, primarily in the elementary and secondary schools. At the recent Council meeting in New York, the new publication was approved for the three-year period beginning January 1, 1952, and a committee was appointed to choose and advise an editor. The committee gave systematic thought to the assignment and agreed unanimously in recommending Professor Dallas C. Dickey. The nomination has been ratified by the Executive Council, and appropriate arrangements have been made to establish the new journal on the campus of the University of Florida at Gainesville.

Professor Dickey's tenure as Editor of the *Southern Speech Journal* should serve him well. Actual editorial experience—the formulation of policy, the selection of a staff of broad interests, the imagination to sense the wishes of readers, the active soliciting and careful editing of manuscripts—are especially needful for this new journal, the first of its kind in the country. The range of Professor Dickey's teaching and scholarship will also be helpful: his experience as a high school teacher in Indiana, his work with the high school debate leagues, his writing, his appointments at the University of South Dakota and at Louisiana State University, and his present position at the University of Florida.

Those who know Professor Dickey are confident that he will measure up to his new responsibilities. But he will need, as he deserves, the assistance of all loyal members of the speech fraternity. The editor and staff of the *Quarterly Journal of Speech* stand ready to assist Editor Dickey, his advisory committee, and his staff in any way possible. The new publication should complement the *Quarterly Journal of Speech* and *Speech Monographs;* it should grow in value, year by year, to all who teach speech. *QJS* is pleased therefore to be able to announce the founding of the new journal, the appointment of the new editor, and the prospective arrival of the first issue in January, 1952. To the new journal, the new editor, and the coming Volume I, No. 1, we give this word of welcome.

—B.A.

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee recommends the following candidates for approval at the Convention of the Speech Association of America in December, 1951:

President: Lionel G. Crocker, Denison University, Granville, Ohio

First Vice President: H. P. Constans, University of Florida, Gainesville

Second Vice President: Elvena Miller, Seattle, Washington, Public Schools

Members of the Executive Council:

John W. Black, Ohio State University, Columbus

Hayden K. Carruth, University of Michigan, Ann Arbor

Charles R. Layton, Muskingum College, New Concord, Ohio

Thomas A. Rousse, University of Texas, Austin

Signed: J. Jeffery Auer, A. Craig Baird, Stanley N. Kinney, N. Edd Miller, Monroe Lippman, *Chairman*

A NEW METHOD

To the Editor:

May I ask that the *QJS* direct the attention of Association members to the new method of securing their Nominating Committee? Although some persons will recall that the Association amended the By-Laws of its constitution (Art. III, Sec. 3) at the New York meeting, the membership at large is not sufficiently aware of the change. In the minutes of the December business meetings printed in this issue, the change is described in the full text of the new Article III, Section 3. The essence of the change is this: Whereas our former procedure was to elect the five members of the Nominating Committee from the floor, the new method specifies the election of three persons by mail ballot and two by the Executive Council. When the Executive Secretary mails out his annual request for *Directory* data, a ballot will be included, on which each member of the Association will vote for *one* person. The three persons receiving the highest number of votes are elected. To insure that the Committee be representative, as far as possible, of our chief geographical regions, the Council will elect two persons at the first of its annual meetings.

Our Association has grown tremendously in size and in geographical extent since the middle 1930's. Some 5000 persons are on its rolls. For the past few years 11 to 17 votes have been enough to elect a person to what is perhaps our key committee. In the years ahead every member of our Association will have an equal opportunity to vote for the membership of the Committee.

We hope that the members will respond to the opportunity. Perhaps it is not now too early to start thinking of candidates.

KARL R. WALLACE,
University of Illinois

CONSTITUTION AND BY-LAWS OF THE SPEECH ASSOCIATION OF AMERICA

Article I
Name

The name of this corporation shall be Speech Association of America.

Article II
Purposes

The purposes of the Association shall be: to encourage high standards of scholarship and of teaching in the various phases of speech; to foster the solidarity of professional workers in the field of speech; and to provide agencies for the public dissemination of information about speech.

Article III
Membership

Membership in this Association shall be open, upon application, to any person, or any organized group of persons, interested in promoting its purposes.

Article IV
Officers

The officers of this Association shall be:

President
Executive Vice-President
First Vice-President
Second Vice-President
Executive Secretary
Editor of the *Quarterly Journal of Speech*
Editor of *Speech Monographs*
Members of the Executive Council
Members of the Finance Committee

Article V
Duties of Officers

Sec. 1. The President shall preside at all business meetings of the Association and of the Executive Council, shall appoint such temporary committees as he deems necessary for the efficient prosecu-

tion of the affairs of the Association during the term of his office, shall receive the reports of the officers and committees of the Association in advance of the Annual Meeting, and shall perform such other duties as may be delegated to him by the Executive Council.

Sec. 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities touch the field of Speech, shall promote the professional interests of this Association through the maintenance of helpful relationships with such organizations, and shall assist the officers and coordinate the activities of the committees of the Association, especially of those committees whose activities extend over a period of two years or more.

Sec. 3. The First Vice-President shall prepare the program for the Annual Meeting and shall perform the duties of the President on occasion of the latter's disability or absence.

Sec. 4. The Second Vice-President shall perform whatever specific duties may be assigned to him by the Executive Council or by the President, and shall perform the duties of the President on the occasion of the disability or absence of both the President and the First Vice-President.

Sec. 5. The Executive Secretary shall perform all the ordinary duties of Secretary, Treasurer, and Business Manager of the Association. He shall serve ex-officio as a member of the Finance Committee. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers and committees of the Association in matters involving business transactions.

Sec. 6. The Editor of the *Quarterly Journal of Speech* shall select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

Sec. 7. The Editor of *Speech Monographs* shall select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

Sec. 8. The Finance Committee, acting under the authority of the Executive Council, shall receive and consider requests for Association funds from officers and committee chairmen and shall, before the last session of the Executive Council at the Annual Meeting, prepare a budget for the ensuing fiscal year. This budget, when approved by the Executive Council, shall be published in the next available issue of the *Quarterly Journal of Speech*. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported at the next following meeting of the Executive Council.

Sec. 9. It shall be the duty of all officers and committee chairmen to submit budget requests to the Finance Committee prior to December 1, or at the request of the Finance Committee, to consult with the Executive Secretary on all business policies and transactions, and to consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

Article VI
Executive Council

Sec. 1. The Executive Council shall consist of: the President, the Executive Vice-President, the Executive Secretary, the Editor of the *Quarterly Journal of Speech*, and the Editor of *Speech Monographs* for the terms of their respective offices and for three years thereafter;

twelve members, elected at large, four each year, for a term of three years; the Vice-Presidents; the members of the Finance Committee; the President, or his representative, of the Western Speech Association, of the Southern Speech Association, of the Speech Association of the Eastern States, of the Central States Speech Association, of the Pacific Speech Association, of the American Educational Theatre Association, of the American Speech and Hearing Association, and of such other regional or special associations or federations as may hereafter be officially recognized by the Executive Council.

Sec. 2. Regular meetings of the Executive Council shall be held each year at the time and place of the annual meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Executive Council.

Sec. 3. The Executive Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings, and it shall direct the policies and administer the affairs of the Association, except as otherwise provided in the constitution and by-laws; its decisions, however, shall be subject to revision by a two-thirds vote of any annual meeting of the Association.

Sec. 4. The Executive Council each year shall receive and act upon the budget prepared by the Finance Committee.

Sec. 5. The Executive Secretary shall be authorized to negotiate loans not to exceed $5,000 in any one fiscal year, with the approval of the Finance Committee.

Article VII
Amendments

Sec. 1. Amendments to this constitution may be initiated by majority vote of the Executive Council or by any ten members of the Association.

Sec. 2. Before a proposed amendment is presented to the Annual Meeting of the Association, it shall be published in the *Quarterly Journal of Speech*. To secure publication, proposers of the amendment shall supply properly signed copies to the Executive Secretary and the Editor of the *Quarterly Journal of Speech*.

Sec. 3. Final action on proposed amendments shall be taken at the first annual meeting following their publication. A two-thirds majority of those voting, including absentee voters, is required for adoption.

BY-LAWS

Article I
Membership and Dues

Sec. 1. There shall be four classes of membership in the Association—student, regular, sustaining, and institutional.

Sec. 2. The dues for student membership, open to undergraduate students, shall be $2.50, payable in advance. Student members shall receive the *Quarterly Journal of Speech* and shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

Sec. 3. The dues for regular membership, including subscription to the *Quarterly Journal of Speech*, shall be $3.50 a year, payable in advance.

Sec. 4. The dues for sustaining membership shall be $15.00 a year, payable in advance, effective July 1, 1951. Sustaining members shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

Sec. 5. The dues for institutional members shall be the same as for sustaining members. Institutional members shall be entitled to such rights, privileges, and services as the Executive Council may from time to time authorize, but shall not have voting privileges.

Sec. 6. The fee for registration at the Annual Meeting shall be $3.50.

Article II
Meetings

Sec. 1. Except in periods of emergency, when the Executive Council may decide otherwise, an Annual Meeting shall be held at a time and place to be designated by the Council.

Sec. 2. Meetings of the Executive Council shall be open to all members of the Association and the privileges of the floor shall be extended to them.

Article III
Election of Officers

Sec. 1. The President, First and Second Vice-Presidents, and four of the twelve members of the Executive Council to be chosen at large shall be elected by the Association at each Annual Meeting; the First Vice-President in any year shall automatically succeed to the Presidency for the following year.

Sec. 2. Candidates for these offices shall be nominated only (a) on report of the Nominating Committee (hereinafter described), or (b) on petition signed by any fifteen members of the Association.

Sec. 3. The nominating committee shall consist of five persons. At least a year in advance of the election of officers, three persons shall be chosen from the members by mail ballot, and two persons shall be selected by the Executive Council.

Each member of the Association may vote for one person. The three persons ranking first, second, and third in the balloting shall be elected, and any of them who cannot serve shall be replaced by persons ranking next highest in order. Balloting shall end December 1.

A temporary chairman, selected by the President of the Association, shall convene the committee and preside until a chairman of the committee's choice shall be elected. No one shall serve on the committee more than once in three years.

The nominating committee shall propose at least one member of the Association for each office. It shall be the duty of the committee chairman to check with the Executive Secretary on the membership of all nominees. The report of the committee shall be published in the second issue of the *Quarterly Journal of Speech* following the election of the committee.

Sec. 4. Any fifteen members of the Association may make additional nominations by submitting them to the Executive Secretary not later than two months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of the *Quarterly Journal of Speech*.

Sec. 5. The Executive Vice-President, the Executive Secretary, the Editor of the *Quarterly Journal of Speech*, the Editor of *Speech Monographs*, and a Finance Committee of three members shall be elected by the Executive Council for terms of three years.

Sec. 6. The President and the Editor of the *Quarterly Journal of Speech* shall be ineligible to succeed themselves.

Sec. 7. The Editor of the *Quarterly Journal of Speech* and the Editor of *Speech Monographs* shall be elected one year in advance of their respective terms of office.

Sec. 8. One member of the Finance Committee shall be elected each year and

no member shall be eligible to serve for more than two consecutive terms.

Sec. 9. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

Sec. 10. The Executive Council shall have the power to fill vacancies in office and in nominations from the Nominating Committee.

Article IV
Absentee Voting

Absentee voting shall be permitted on constitutional amendments and at any election in which there are two or more candidates for any office. Such voting shall be on official ballots supplied by the Executive Secretary or printed in the *Quarterly Journal of Speech*. The dates at which these ballots are returnable shall be fixed by the Executive Secretary and printed thereon. Such ballots shall not be counted for those registered at the annual meeting at which the vote is taken.

Article V
Quorum

Sec. 1. A quorum at any meeting of the Executive Council shall be twelve members.

Sec. 2. A quorum of the Association shall be one-fourth of the members registered at the annual meeting.

Article VI
Committees

Sec. 1. Standing Committees of the Association shall be those provided for in the constitution and by-laws and others authorized by and responsible to the Executive Council.

Sec. 2. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, and the Executive Secretary to assist them in the performance of the duties specifically delegated to these officers. Such committees shall not have official status as Association committees unless approved by the Executive Council.

Sec. 3. Only official Association committees may file budget requests with the Finance Committee.

Sec. 4. All official Association committees shall present annual reports to the Executive Council.

Article VII
Amendments

These by-laws may be amended by a two-thirds vote at any meeting of the Association.

EXCERPTS FROM THE MINUTES OF THE EXECUTIVE COUNCIL

Hotels Commodore and Roosevelt,
New York
December 28-30, 1950

The Speech Association of America transacted the following items of business:

Elected new officers and members of the Council (see the opening pages of this issue of the *Journal*).

Approved a revised budget of $52,000 for the current year, and of $53,840 for 1951-52.

Passed the following amendments to the Constitution and By-laws:

Amended Article I of the Constitution so as to describe the Association as a corporation.

Amended Article I, Section 4 of the By-laws to increase the sustaining membership fee from $12.50 to $15.00.

Amended Article VI, Section 5 of the Constitution to authorize the Executive Secretary to negotiate loans not to exceed $5,000 in any one fiscal year, with the approval of the Finance Committee.

Amended Article III, Section 3 of the By-laws to revise the method for selecting the Nominating Committee.

Appointed a special committee on revision of the constitution to report at the 1951 convention in Chicago.

(The Constitution and By-laws as revised appear elsewhere in the Forum section of this issue.)

Formed a new classification of Coordinating Committees to be included in the committee structure.

Appointed a committee to consider the question of academic freedom and tenure.

Appointed a special committee to rewrite the report of the Contest Committee of the North Central Association.

Appointed a special committee to study the status of affiliate organizations.

Authorized publication for a period of three years, beginning January, 1952, of a journal designed primarily for elementary and secondary school teachers of speech. Appointed a special committee to nominate and advise the editor of the proposed new journal.

Authorized the publication of an Index to the *Quarterly Journal of Speech* and named Giles W. Gray as editor-in-chief.

Heard reports of officers and committees.

The complete list of committees for 1951 follows below. The individual first named is chairman of the committee.

Advisory Committees

COMMITTEE ON COMMITTEES: *Wilbur E. Gilman, Lionel G. Crocker, Horace G. Rahskopf, Evelyn Konigsberg, Paul D. Bagwell, Orville Hitchcock, Franklin H. Knower, Bower Aly.*

FINANCE: Alan Monroe, Clarence T. Simon, Andrew T. Weaver, *Loren D. Reid* (To July 1, 1951), *Orville Hitchcock* (After July 1, 1951).

PUBLICATIONS: Marie K. Hochmuth, Magdalene E. Kramer, Russell H. Wagner, *Wilbur E. Gilman, Loren D. Reid* (To July 1, 1951), *Orville Hitchcock, Franklin H. Knower, Bower Aly, Paul D. Bagwell.*

TIME AND PLACE: Kenneth G. Hance, Virgil A. Anderson, Dallas C. Dickey, Robert B. Huber, *Loren D. Reid* (To July 1, 1951), *Orville Hitchcock* (After July 1, 1951).

Project Committees

VOLUME OF BACKGROUND STUDIES IN THE HISTORY OF SPEECH EDUCATION IN AMERICA: Karl R. Wallace, Warren Guthrie, Frederick W. Haberman, Barnard Hewitt, Harold Westlake, C. M. Wise.

VOLUME III OF "THE HISTORY AND CRITICISM OF AMERICAN PUBLIC ADDRESS": Marie Hochmuth, Donald C. Bryant, W. Norwood Brigance.

VOLUME OF STUDIES OF PUBLIC ADDRESS ON THE ISSUES OF ANTISLAVERY AND DISUNION *circa* 1860: J. Jeffery Auer, A Craig Baird, H. L. Ewbank.

VOLUME OF STUDIES IN THE COLONIAL PERIOD OF AMERICAN PUBLIC ADDRESS: George Bohman, Dallas Dickey, Ernest Wrage.

MICROFILMING OF SELECTED WORKS IN RHETORIC AND ELOCUTION (Formerly a Study Committee to function as a Project Committee in 1951): Barnard Hewitt, George Bohman, Douglas Ehninger, Frederick W. Haberman, Hubert Heffner, George R. Kernodle, Lester Thonssen.

Service Committees

CONTEMPORARY PUBLIC ADDRESS: William A. Behl, A. Craig Baird, Barnet Baskerville, Giraud Chester, Ernest Wrage.

INTERCOLLEGIATE DISCUSSION AND DEBATE: Glen E. Mills plus one representative to be named by each of the following societies—Pi Kappa Delta, Delta Sigma Rho, Tau Kappa Alpha, Phi Rho Pi.

INTERNATIONAL DISCUSSION AND DEBATE: Gordon F. Hostettler, Annabel Dunham Hagood, Richard Murphy, Orville Pence, Brooks Quimby.

NATIONAL DISCUSSION FOUNDATION: John Keltner, Franklyn S. Haiman, Kenneth G. Hance, N. Edd Miller, William Utterback.

Study Committees

HISTORY OF SPEECH EDUCATION: Ota Thomas Reynolds, Bert Emsley, Giles W. Gray, David Potter, Mary Margaret Robb, Hugh Seabury, Russell Wagner.

HISTORY OF AMERICAN PUBLIC ADDRESS: Dallas Dickey, Carroll C. Arnold, J. Jeffery Auer, Bower Aly, A. Craig Baird, George Bohman, Waldo Braden, W. Norwood Brigance, Donald C. Bryant, Robert Clark, H. L. Ewbank, H. F. Harding, Marie Hochmuth, Charles Lomas, Roy C. McCall, Ernest Wrage.

PROBLEMS IN THE ELEMENTARY SCHOOL: C. Agnes Rigney, Elise Hahn, Adah Miner, Susie Niles, Mardel Ogilvie.

PROBLEMS IN THE SECONDARY SCHOOL: Wanda Mitchell, Evelyn Konigsberg, Oliver Nelson, Margaret Painter, Karl Robinson, Virginia Sanderson.

PROBLEMS IN COLLEGES AND UNIVERSITIES: E. W. Harrington, Mildred Berry, Robert Huber, James H. McBurney, David Phillips.

PROBLEMS IN GRADUATE STUDY: Clarence T. Simon, John W. Black, Milton Dickens, Howard Gilkinson, William P. Halstead.

PROBLEMS IN THE TEACHING OF SPEECH TO PREACHERS: Batsell Barrett Baxter, W. C. Craig, R. A. Johnston S.J., Lowell G. McCoy, Charles A. McGlon, John J. Rudin, Charles E. Weniger.

PROBLEMS IN INTERPRETATION: William McCoard, Wallace A. Bacon, Harriett Grim, Helen G. Hicks, Sara Lowrey.

PROBLEMS IN RADIO: Forrest Whan, Garnet R. Garrison, Armand Hunter, D. Glenn Starlin, E. William Ziebarth.

PROBLEMS IN MOTION PICTURES (Joint committee with AETA): Buell R. Whitehill, Jr., Earl Wynn, plus two members to be appointed by AETA.

PROBLEMS IN TELEVISION: Earl H. Ryan, Hale Aarnes, Donley F. Fedderson, H. Clay Harshbarger.

PROBLEMS IN COMMUNICATION: Elwood Murray, H. P. Constans, E. C. Mabie, Paul McKelvey, Ralph Nichols, Charles Redding, Wesley Wiksell.

PROBLEMS IN SPEECH SCIENCE: James Curtis, Virgil Anderson, Harlan Bloomer, Gordon Peterson, Wilbert Pronovost.

PROBLEMS IN PHONETICS: Arthur Bronstein, Helene Blattner, John V. Irwin, Gladys Lynch, C. M. Wise.

GRADUATE RECORD EXAMINATION: Alan H. Monroe, James F. Curtis, Franklin H. Knower, Eugene T. McDonald, Lee Mitchell, Paul Moore, Karl R. Wallace, Frank Whiting.

PROBLEMS IN ADULT SPEECH EDUCATION: Harold P. Zelko, E. C. Buehler, Ormond Drake, Wilson Paul, Arthur Secord, plus two representatives of business and industrial relations—E. H. Reed and Charles Estes.

VISUAL AIDS IN TEACHING: Beatrice Jacoby, plus members to be appointed by incoming president of the Association.

The revised budgets for 1950-51 and 1951-52 are as follows:

	1950-1951	1951-1952
Publications:		
Quarterly Journal	$ 9,360	$ 8,500
Quarterly Journal Index	1,000	2,500
Speech Monographs	3,700	3,500
Annual Directory	3,000	2,800
Special printing	600	600
Repurchase of old copies	150	150
Elem. and Sec. School Journal	500	1,500
Printing and Mimeographing:		
Stationery	1,250	1,250
New Solicitations	1,800	1,800
Renewals	250	250
Convention	3,600	2,000
Sustaining Members	35	35
Placement	600	600
Personnel:		
Officers and Committees	4,000	3,500
Secretary and Clerical	10,150	11,000
Dues and Fees:		
American Council on Education	100	100
State and Regional Dues	400	400
AETA share of convention fees	700	500
ASHA share of convention fees	-----	650
Commissions, discounts, coupons	1,400	1,400
Bank charges	25	25
Secretary's Bond and Audit	100	100
Other Expenses:		
Postage and Distribution	4,000	4,000
Binding	900	900
Office supplies and expense	1,000	1,000
Insurance	50	250
Office equipment	800	800
Convention expense	1,500	1,200
Reserve fund	-----	1,000
Contingency	-----	1,500
Interest on notes payable	30	30
Moving National Office	1,000	-----
Miscellaneous expense	-----	-----
Totals	$52,000	$53,840

(A complete, mimeographed copy of the minutes may be obtained from the Executive Secretary, 111 Switzler Hall, University of Missouri, Columbia.)

MICROFILM AND MICROCARD MATERIALS

The rapid expansion of graduate study in speech among American colleges and universities has posed a serious problem of providing suitable library facilities. Probably at no point in the graduate curriculum in speech has the shortage of important original sourcebooks so limited the development of courses, seminars, and independent writing as in rhetorical theory since 1400.

The shortage is accentuated by a notable renewal of interest in the history and development of rhetorical and elocutionary theory since the war. Several universities have added special courses or seminars for the study of British and Continental rhetoric.

More than two years ago, the Speech Association of America recognized that much swifter means of providing older books needed by advanced students could be provided by modern programs of microfilming than by the tedious search for copies of the books. A committee on Microfilm and Microcard Materials was created to investigate possible projects and during 1950 the Committee selected as its first project the microfilming of British and Continental works on rhetoric and elocution. For some months a sub-committee on bibliography, composed by Lester Thonssen, College of the City of New York, Frederick Haberman, University of Wisconsin, and Douglas Ehninger, University of Florida, chairman, has compiled tentative lists of works that appear worth microfilming. These lists have been submitted to panels of experts in each special field of rhetorical theory included in the project for advice in choosing both works and editions to be filmed and to locate copies. A trial list of works being considered in December, 1950, consists of almost 200 separate titles of which only about a dozen are readily available in nineteenth century American or modern editions. Less than half the British and practically none of the Continental titles have as yet been located in even one American library. Only a handful exist in two or three libraries. Of these, several significant editions are apparently lacking in America. Hence, it appears that films can provide important titles and editions by Aphthonius, Barton, Blackwell, Butler, Fenner, Henley, Peacham, Walker, and Thomas Wilson, for example, and probably even of more common works by Puttenham, Butler, and Farnaby among British writers.

During 1950, arrangements were made with Eugene B. Power, President, University Microfilms, Inc., Ann Arbor, Michigan, to photograph, assemble, and distribute sets of positive microfilms of the works chosen for the final bibliography. University Microfilms is engaged constantly in major projects of this type for learned societies, the Library of Congress, and other governmental agencies. University and college libraries have become quite familiar with these microfilm projects and accustomed to subscribing for sets of positive films in literature, government documents, historical manuscripts, and doctoral dissertations.

For the project on British and Continental rhetoric and elocution, sponsored by the Speech Association of America, University Microfilms has agreed to produce sets of 40,000 pages of positive 35 mm. film with titles and index for $200 per library subscription. A minimum of twenty-five subscribing libraries is essential.

As the bibliographical committee studies the works which might be filmed, it becomes apparent that a comprehensive collection of the principal works in all important editions may properly amount to much more than 40,000 pages of film. If the committee believes a second unit and possibly a third of 40,000 pages each ought to be filmed, subscribers will also be offered additional annual sets at the same cost. It ought to be noted that libraries are generally glad to subscribe to sets of microfilms even if as many as perhaps one-fourth of the titles are already owned because sets of microfilms are such an economical way of purchasing the titles which are lack-

ing. When the library collections in British and Continental rhetoric and elocution have been brought to desirable size by these films, the Committee on Microfilm and Microcard Materials has been authorized to plan sets of films or microcards in other fields such as the theatre in which similar needs exist.

The Committee believes every Department of Speech that offers advanced study will want to take an active interest in completing a subscription by its college or university library. To keep the departments informed, duplicate notices containing a tentative bibliography and subscription forms will be sent each chairman at the same time libraries are offered these subscriptions. Departmental library committees and individual staff members can help arrange a suitable allocation of the costs of films in library budgets. Since no delivery of films will be made until after the beginning of a new fiscal year in the midsummer or fall of 1951, plans to budget the cost may be made in ample time to provide for a subscription.

GEORGE V. BOHMAN,
Wayne University

THE VALUE OF SURVEYS

In the *QJS* for April, 1950, Mr. Gilmor Brown took exception to some of the findings reported in my article "Current Trends in Community Theatre Operation" which appeared in the issue for December, 1949.

Mr. Brown suggested that an impersonally conducted survey cannot present as accurate a picture of community theatre as might be provided by active workers in the field. It is perfectly true that a study based on a questionnaire is in many ways severely limited in the scope of its findings. Numerous facets of community theatre operation cannot conveniently be determined by this type of research. Questionnaires must of necessity be brief if adequate return is to be assured; furthermore the information sought must be substantially objective, if meaningful tabulation is to be made possible.

Although surveys do have their limitations, still certain facts are perhaps best obtained through such means. If the sampling procedures have been legitimate, if the questionnaire has been carefully worded, if the response is adequate and the returns have been accurately analyzed, then the findings may be considered valid.

In questioning the reliability of some of the data in the above-mentioned article, Mr. Brown has seemingly been guilty of drawing conclusions on the basis of insufficient evidence. He cites the fact that in Pasadena alone several community groups have sprung up since World War II. He suggests that the reported average age of the community theatres, 15.4 years, apparently did not include these newer groups. As a matter of fact, a number of post-war organizations were represented. At the same time reports were received from community theatres that have been in existence for well over thirty years. There is no evidence to indicate that 15.4 years is not a truly representative average. I know of well over a dozen community theatres that have died out since the war and of literally dozens of cities that have *no* such organizations. One would hardly be justified in concluding therefrom that the community theatre as a whole is suffering a decline.

Mr. Brown's observation that our community groups seem to be giving more attention to original plays has been borne out in the survey reported in this issue. On the other hand, he seems to have been guilty of wishful thinking

in proclaiming a "trend toward the revival of the classics." Unhappily community theatres give little indication of losing their substantially one-sided devotion to plays stemming from Broadway.

One final instance may serve to show how workers in the field may be misled by their very lack of quantitative data. In speaking of International Theatre Month, Mr. Brown said: "Plays by foreign authors, plays dealing with some aspect of another country's culture, and principally J. B. Priestley's *Home Is Tomorrow,* which deals with our international problem of understanding, will be presented simultaneously across the country through the release obtained especially for the purpose by NTC." I do not know how many productions of *Home Is Tomorrow* were actually presented during that special month. Mr. Brown's statement strongly implied that the number would be large. The fact of the matter is, however, that of the 879 regular productions during that year covered in the more recent survey by Mr. Dietrich and myself, Mr. Priestley's play appeared only once.

Perhaps Mr. Brown and I can agree that more than one source of information may be useful in making clear the picture of our community theatre operations. Thus those in the field can round out their own first-hand knowledge by a consideration of statistical data, data which they probably do not have time to assemble for themselves. After all, such data are accumulated primarily for those in the field.

WILLIAM WORK,
University of Wisconsin

PARLIAMENTARY TERMINOLOGY

At a business meeting of the Speech Association of the Eastern States on April 15, 1950, the following proposals for changes in parliamentary terminology were approved for presentation to the Speech Association of America, with a request that the Speech Association of America likewise offer approval:

1. Change the name of the motion "to fix the time to which to adjourn" and call it "the motion to set the time for the next meeting."

2. Change the name of the motion, "the previous question," to "the motion to close debate and vote at once."

3. The motion to adjourn to include the time of the next meeting, without the motion's losing its high privilege.

4. Unless otherwise defined by the special laws of a given organization, a "separate session" shall consist of a stated meeting or series of meetings ending in an adjournment without date; i.e., without setting a special time for an adjourned meeting before the next regular stated meeting.

The proposals were presented by J. Walter Reeves, Chairman of the Committee on Parliamentary Procedure. Other members of the committee were John Dolman, S. L. Garrison, Henry G. Roberts and Arleigh B. Williamson.

INDEX OF EDUCATIONAL FILMS

In my report of the 1950 national convention of the Speech Association of America which was published in the *Quarterly Journal of Speech* for February, 1951, I failed inadvertently to mention that the index of educational films available for showing in speech classrooms was prepared jointly by Professor Robert Sonkin of the College of the City of New York and by Professor Beatrice Jacoby of Queens College. Since the error was mine I shall appreciate your publishing this notice in the *Quarterly Journal of Speech.*

JOHN B. NEWMAN,
Queens College

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

RECENT ROOSEVELTIANA

Waldo W. Braden

Eminent authorities do not think extravagant the suggestion that Franklin D. Roosevelt offers a greater challenge to the biographer and the historian than any other president since Lincoln. His four successive elections to the Presidency, his many-sided personality, his numerous innovations, his New Deal policies, his association with famous figures, and his participation in world affairs comprise an intricate mesh of detail difficult to comprehend and to interpret. Furthermore, the student of Roosevelt must see his subject on a ten-league canvas. Roosevelt must be considered in relation to our worst depression, to world-wide discontent, and to the most destructive and horrible war in history. He must be compared and contrasted with Churchill, Stalin, De Gaulle, Chiang Kai-shek, and many other great leaders. Frances Perkins, who served in his cabinet during his entire administration, suggests another difficulty in writing about the former president: "Franklin Roosevelt was not a simple man. . . . He was the most complicated human being I ever knew."[1] The interpreter who captures the spirit of the real Roosevelt must indeed use broad and bold strokes.

The quantity of material on Franklin D. Roosevelt that has rolled from the presses is sufficient to make collectors of first editions now consider the former Chief Executive a "really 'collectible' president." The stream of books since his death in 1945 indicates that an ever-increasing number of items will continue to appear. Biographers, historians, political analysts, close associates, and even members of his family have redoubled their efforts to record their impressions of the man and the events of his administration. Many of his associates have been eager to establish for themselves at least a small place in the Roosevelt aura of fame. Some have hoped to insure that their appraisal survives; but others, realizing the interest in Roosevelt, have exploited the demand. In 1949 one bibliography listed 919 items of Rooseveltiana.[2]

Mr. Braden (Ph.D., Iowa, 1942) is Associate Professor of Speech at Louisiana State University.

[1] Frances Perkins, *The Roosevelt I Knew* (New York: The Viking Press, 1946), p. 3.

[2] Ernest J. Halter, *Collecting First Editions of Franklin Roosevelt, Contributions to an FDR Bibliography* (Chicago: Privately Printed for Subscribers, 1949).
Rules for inclusion:
1) "Books, pamphlets, and leaflets more than 2 pages in length dealing wholly or principally with FDR. . . ."
2) "Books and pamphlets wherein Roosevelt's name appears in the title or sub-title. . . . Exceptions are reports of commissions, committees, and other official bodies customarily addressed to the President."
3) "Magazines which contain an original article or other material by FDR published therein exclusively for the first time, and written expressly for that publication."
4) "Books, pamphlets, posters, and leaflets regardless of length containing complete first edition material by FDR of general interest or permanent value."

This paper will discuss certain trends in the Roosevelt literature and evaluate some of the Roosevelt books that have appeared since 1945.

II

First, the availability of original Roosevelt material deserves mention. Unlike many families of famous men, the Roosevelts have opened with few restrictions a large portion of the Roosevelt papers.[3] This process was facilitated by the foresight of President Roosevelt in encouraging the construction of the Franklin D. Roosevelt Library on a portion of his mother's estate at Hyde Park, and in directing that particular care be taken to preserve his papers and forward them to the Hyde Park depository.[4]

In the short time since Roosevelt's death the extensive materials have been arranged, catalogued, and made ready for research. The collection includes thousands of letters to and from Roosevelt, speech manuscripts, speech materials, files, scrapbooks, recorded speeches, photographs, motion pictures, recorded interviews of persons who knew the President, and hundreds of secondary works. The papers of Louis McHenry Howe and those of Harry Hopkins are also deposited there.

Of special interest to students of public address are the Roosevelt speech files, which in some cases include, in addition to final copies, numerous successive versions through which a given effort passed. There are also shorthand transcriptions for many of the speeches delivered after 1932. These allow the student to check what Roosevelt said against what he intended to say, and to note deletions and impromptu remarks. Also available are equipment for making microfilm and photostats, a movie projector, and a phonograph for playing recorded speeches. The Library, under the administration of the National Archives, is operated by a staff of efficient and cooperative archivists eager to help the "searcher."

Much original Roosevelt material has already been made available in printed form. *The Public Papers and Addresses of Franklin D. Roosevelt*, edited by Samuel I. Rosenman,[5] adviser and confidant of the late president, leads the list. This thirteen-volume set, completed in 1950 when Harper & Brothers published the remaining four volumes, contains many of the speeches Roosevelt delivered after 1928, excerpts from his press conferences, and other important presidential statements and papers presented chronologically. The introductions by Roosevelt, as well as supplementary introductions and footnotes by Rosenman, are most helpful

[3] In the preface of *F.D.R.: His Personal Letters, 1928-1945*, Part I (New York: Duell, Sloan and Pearce, 1950), pp. vii-viii, Elliott Roosevelt suggests what papers have not been opened. He says, "First, there is a considerable amount of material which the United States Government, through the General Services Administration, has not yet made available for research and publication purposes. . . . Among the categories of papers which have been restricted for the time being are material which would be prejudicial to the maintenance of friendly relations with foreign nations; material relating to patronage and to applications and recommendations for government posts; documents containing derogatory remarks concerning the loyalty, character and integrity of individuals."

[4] For additional information see Fred W. Shipman, "The Roosevelt Papers," *QJS*, XXXIV (1948), 137-142. The writer realizes that the Roosevelt detractors may challenge the use of the word *foresight* in the above sentence. John T. Flynn says of Roosevelt's gifts to the government, "So far as I know our political annals reveal no comparable example of personal vanity completely unrestrained by a sense of shame." See John T. Flynn, *The Roosevelt Myth* (New York: The Devin-Adair Co., 1948), pp. 276-278.

[5] Samuel I. Rosenman, ed. *The Public Papers and Addresses of Franklin D. Roosevelt*. 13 vols. Vols. for 1928-1936 (New York: Random House, 1938); vols. for 1937-1940 (The Macmillan Company, 1941); vols. for 1941-1945 (Harper & Brothers, 1950).

and in many instances revealing. In addition to the complete indexes in each volume, the last one contains a "Cumulative Topical Table," which classifies the subject matter under broad headings. Hence the student interested in "Agriculture," or "Relief," for example, is told where in the various volumes the subject is discussed. The items included have been edited in such a manner that the student of public address who needs verbatim reports should examine the original speech texts deposited at the Roosevelt Library.

In addition to the Rosenman set, a single volume of Roosevelt speeches entitled *Nothing To Fear, The Selected Addresses of Franklin Delano Roosevelt, 1932-1945* (Boston: Houghton Mifflin Company, 1946) has been published. B. D. Zevin, the editor, has selected sixty-two speeches which he believes express the "political, social and economic philosophy" of the president. The collection, which includes inaugural addresses, Fireside Chats, campaign efforts, messages to Congress, and other important speeches, provides a ready and convenient reference for the person who has no need or inclination to read the more extensive Rosenman volumes.[6]

Second in importance only to the Rosenman volumes are four volumes of personal letters, edited by Elliott Roosevelt.[7] The first of the set contains the letters F.D.R. wrote to his parents while he was at Groton and Harvard. The second spans the next twenty-three years from 1905 to 1928, and includes mainly letters written to his wife and mother. In order to make up for the scarcity of letters of this period the editor has interspersed considerable explanatory material and has included a few speeches, as well as portions of a letter diary of World War I and the log of a boat which Roosevelt owned during the twenties. The third volume, in two parts, extends over sixteen hundred pages, covers the presidential years, and includes letters to many important persons. Elliott Roosevelt, with his editorial assistants, has made a valuable contribution.

Of minor importance, but worthy of mention, are two other small volumes: the first is a collection of nineteen editorials which Roosevelt wrote originally for *The Macon* (Ga.) *Daily Telegraph* and *The Standard* of Beacon, N. Y.;[8] the second is Roosevelt's wartime correspondence with Pope Pius XII, with explanatory notes by Myron C. Taylor, Roosevelt's personal representative to the Pope.[9]

Eleanor Roosevelt's two autobiographies probably deserve to be included also with the group of original Roosevelt materials, for they give important information about her husband as well as herself. In spite of criticism, Mrs. Roosevelt has firmly established her place as mother, philanthropist, administrator, White House hostess, columnist, and politician. Her first book, *This Is My Story* (New York: Harper & Brothers, 1937), covered her life prior to 1924. Her second book, *This I Remember* (New York: Harper & Brothers, 1949),

[6] More limited in scope is *As FDR Said, A Treasury of His Speeches, Conversations, and Writings*, compiled by Frank Kingdon (New York: Duell, Sloan and Pearce, 1950). The compiler has included in his selection brief passages which he believes are characteristic of F. D. R.'s views.

[7] *F.D.R., His Personal Letters, Early Years* (New York: Duell, Sloan and Pearce, 1947).
F.D.R., His Personal Letters, 1905-1928 (New York: Duell, Sloan and Pearce, 1948).
F.D.R., His Personal Letters, 1928-1945, 2 vols. (New York: Duell, Sloan and Pearce, 1950).

[8] *F.D.R. Columnist, The Uncollected Columns of Franklin D. Roosevelt*, ed. Donald Scott Carmichael (Chicago: Pelligrini and Cudahy, 1947).

[9] *Wartime Correspondence Between President Roosevelt and Pope Pius XII* (New York: The Macmillan Company, 1947).

recounts her years from 1921 through 1945. In the latter autobiography Mrs. Roosevelt discusses the life of a White House family as well as her reactions to important events and famous personalities. To her great credit, she makes no effort to excuse herself or her family for their limitations; furthermore, she declines to quarrel with the Roosevelt critics.

III

A second group of important Rooseveltiana is recollections by members of Roosevelt's official family and close associates. Many of the cabinet members at one time or another have produced autobiographies or memoirs. Recent publications include those by James A. Farley,[10] Cordell Hull,[11] Frances Perkins,[12] and Henry Stimson.[13]

More intimate views of the president come from the little circle of helpers who actually lived and worked with him in the White House. His official bodyguards,[14] his physician,[15] his housekeeper,[16] one of his speech writers,[17] his private secretary,[18] and a White House correspondent[19] have contributed inside stories.[20]

Because of limited space this review includes only the recollections of Farley, Perkins, Sherwood, and Tully.

In his book James Farley, Roosevelt's former political lieutenant, reminisces mainly concerning politics and party affairs from 1932 through 1940. He was motivated by the desire to explain his dissatisfaction and present his side of the break with Roosevelt.[21] The most important source of irritation between them seems to have been the third term issue. Farley, ambitious for the nomination himself, contends that Roosevelt was unfair to him and other presidential contenders, namely Cordell Hull and John Garner, in not clarifying his intentions early in 1940. Farley felt ill-treated in many other ways. Roosevelt, says Farley, was jealous of any of his helpers who became popular with the voters. He complains that the President did not fully appreciate his efforts and services, never took him and his wife into "the bosom of the family," or accepted them socially, and seldom invited him to ride on the presidential yacht.

Of course Farley, as Roosevelt's political lieutenant and the chief dispenser of patronage from 1932 to 1940, was in a position to know much about the

[10] *Jim Farley's Story, The Roosevelt Years* (New York: McGraw-Hill Book Co., 1948).

[11] *The Memoirs of Cordell Hull* (New York: The Macmillan Company, 1948), 2 vols.

[12] *The Roosevelt I Knew* (New York: The Viking Press, 1946).

[13] Henry L. Stimson and McGeorge Bundy, *On Active Service in Peace and War* (New York: Harper & Brothers, 1948).

[14] Edmund W. Starling, *Starling of the White House* (New York: Simon and Schuster, 1946). Michael Reilly and William Slocum, *Reilly of the White House* (New York: Simon and Schuster, 1947).

[15] Ross T. McIntyre and George Creel, *White House Physician* (New York: G. P. Putnam's Sons, 1946).

[16] Henrietta Nesbitt, *White House Diary* (New York: Doubleday and Company, 1948).

[17] Robert E. Sherwood, *Roosevelt and Hopkins* (New York: Harper & Brothers, 1948).

[18] Grace Tully, *F.D.R., My Boss* (New York: Charles Scribner's Sons, 1949).

[19] Merriman Smith, *Thank You, Mr. President, A White House Notebook* (New York: Harper & Brothers, 1946).

[20] Even the adventures of Roosevelt's dog Fala have been printed in book form. Margaret Suckley, F.D.R.'s cousin who gave the dog to the President, has recounted the story of the famous Fala. Margaret L. Suckley and Alice Dalgliesh, *The True Story of Fala* (New York: Charles Scribner's Sons, 1942).

[21] In many respects Farley is like Raymond Moley, who also lost his popularity with F.D.R. and became dissatisfied when he no longer held top priority in the Roosevelt circle. Moley tells his story in *After Seven Years* (New York: Harper & Brothers, 1939). The Moley book, a more substantial volume than that of Farley, is extremely valuable for the insight it gives on the brain trust and on F.D.R.'s speech preparation and delivery in the 1932 campaign.

Roosevelt administration. And in truth the book is valuable for the light it throws on the inner workings of the administrative branch of the federal government and of the Democratic party. The student of public address will find important hints concerning Roosevelt's speech practices. But in giving vent to his bitterness and disappointment, Farley raises many doubts concerning his interpretation. Furthermore, his dependence for "editorial help" upon Walter Trohan of the *Chicago Tribune*, one of the most rabid anti-Roosevelt papers of the nation, arouses additional suspicion of the author's objectivity.

In decided contrast to Farley, the disgruntled cabinet member, is Frances Perkins, one of Roosevelt's most faithful cabinet members, one of the two who served throughout his entire administration. Her book, *The Roosevelt I Knew*, is, as she admits, "biased in his favor." Like Farley she relies entirely upon reminiscences; consequently she discusses what she knows best, the unfolding of the New Deal, particularly as it touched labor and relief.

To Frances Perkins, Roosevelt was "a very simple Christian" (p. 141), a man who had "a capacity for friendship with a great variety of people who shared no political responsibility or interest with him. . . ," a man with "an open mind" and of "high intelligence." She explains that "he did not want yes-men around him. He wanted a free expression of opinion, and it took place under his leadership in a stimulating atmosphere." In direct contradiction to Farley, she testifies that once Roosevelt had agreed to a program which she had carefully explained, he always supported her. Emphatically she adds, "It is my final testimony that he never let me down."

Miss Perkins seems to have no other motive than to tell about her friend. *The Roosevelt I Knew*, in addition to being interestingly written, is an extremely valuable source of information about the Roosevelt years.

By far the most significant book to appear since the death of Roosevelt is Robert Sherwood's *Roosevelt and Hopkins*. To begin with, Sherwood had at his disposal some forty filing cases of Hopkins papers, which included documents, memoranda, notes, letters, and dispatches. In addition he tapped many other sources through interviews and research. As a speech consultant and unofficial member of the White House staff from 1940 through 1945, Sherwood had personal knowledge of many important undertakings and a personal acquaintance with important persons. Sherwood devoted almost two and a half years to analyzing data, synthesizing his findings, and writing his thousand-page book, the longest single volume yet to appear on Roosevelt.

This book is, of course, first a biography of Harry Hopkins; in the main it follows his career and is told from his point of view. About one hundred fifty pages are devoted to his early years in Iowa, to his experience as a social worker in New York, and to his work as the New Deal relief administrator and as Secretary of Commerce. The remainder of the book discusses his life after 1940. But as the title implies, the book is necessarily a dual biography, for no discussion of Hopkins is possible without a consideration of his famous boss, Franklin D. Roosevelt. Sherwood provides insight into the method of reaching major decisions, into the inner workings of conferences at London, Moscow, Cairo, Teheran, Quebec, and Yalta, and into the thinking and actions of such persons as Stalin, Churchill, Generalissimo and Madame Chiang Kai-shek, and De Gaulle. Almost every page gives

intimate glimpses of the President as he lived, thought, and worked.

Sherwood has enhanced his contribution by quoting at length portions of important papers; among the most interesting are the numerous reports and memoranda which Hopkins prepared as information for the President. Sherwood has also contributed one of the best discussions of Roosevelt's speech preparation yet to appear, and many of his incidental remarks throw considerable light on some important speeches.

Grace Tully, Roosevelt's stenographer and secretary for seventeen years, learned much while taking dictation, typing drafts of speeches and letters, filing important speech material, and handling countless secretarial details in the White House. In her book, *F.D.R., My Boss,* she has informally recounted her impressions and memories. In Chapter V, "Let the People Know," her discussion of Roosevelt's general methods of speech preparation is second only to Sherwood's. She can be forgiven for hero worship because she gives so many facts that might otherwise have slipped into oblivion.

What is the importance of the four books mentioned above and others like them? The statement made by Henry Steele Commager, eminent historian of Columbia University, about Sherwood's *Roosevelt and Hopkins* seems equally applicable to all the books in this group. The lasting contribution, Commager says, is "in the hundreds of little touches that light up great men and events—the anecdotes, the personalia, the intimate glimpses of great and near great that are sprinkled so generously through these vivacious pages."[22] The bitterness of Farley, the bias of Perkins and Sherwood, and the hero worship of Tully will probably seem unimportant in the future when students have more perspective on the Roosevelt years, but their reminiscences will contribute many details which will help complete the total picture.

IV

In comparison with the reminiscences published since Roosevelt's death, full length biographies have been few. The first to appear was Alden Hatch's *Franklin D. Roosevelt, An Informal Biography* (New York: Henry Holt and Company, 1947). The author, who periodically turns out a biography of someone, is reported to have completed this one in fourteen months. In his preface he makes clear that he does not consider this book "a definitive biography," but he describes it as "a full length portrait drawn to scale, . . . necessarily impressionistic." He also assures the reader that the book is based upon "exhaustive research" and the facts are "absolutely accurate." In this "novelized biography" Hatch strings together the events of Roosevelt's life in rapid succession, following a strict chronological order. He relies mainly upon secondary sources and interviews. When facts are inadequate or dull, he invents dialogue for various occasions. The greatest fault of this book is that it over-simplifies the events as well as the character of a highly complex person. It is based upon the false assumptions that Roosevelt can be divorced from the implications of his acts and that his life can be condensed into a single volume. Indeed, there is much truth in the statement of one reviewer[23] that it is "a glamourized obituary."

Foremost among the Roosevelt detractors are John T. Flynn, Westbrook

[22] Review in the New York *Times,* October 24, 1948, sec. 7, p. 1.

[23] Karl Schriftgiesser, "The Incipient Roosevelt Legend," New York *Times,* January 26, 1947, sec. 7, p. 1.

Pegler, and Charles A. Beard. The first of this trio earlier wrote *Country Squire in the White House* (New York: Doubleday, Doran and Co., Inc., 1940). His most recent anti-Roosevelt book entitled *The Roosevelt Myth* (New York: The Devin-Adair Company, 1948) has found many eager readers.[24] Like other recent Roosevelt biographers, Flynn announces that his book is "in no sense a biography." The purpose "is to present the Franklin D. Roosevelt of the years 1932 to 1945 in his normal dimensions, reduced in size to agree with reality."

In his efforts to explode what he considers "the Roosevelt myth," Flynn relates once more most, if not all, of the anti-Roosevelt stories about the President, the members of his family, and the men associated with him in his administration. No one is spared. In Flynn's estimation Roosevelt was a wily politician who had no constructive ideas of his own, who gaily fumbled every task he undertook, and who tinkered with our economic system without purpose except for his own re-election and aggrandizement.

In this brief account a complete analysis of the Flynn book is impossible. It is written in a popular journalistic style and is packed with loaded words, labels, invectives, sarcasm, and sweeping generalizations. Flynn was apparently so preoccupied with minutiae that he failed to appreciate the large trends of the Roosevelt administration.

As one would expect, among Flynn's sources are Raymond Moley, a disgruntled New Dealer; James A. Farley, the disappointed political lieutenant; Westbrook Pegler, the reckless Roosevelt baiter; and other Roosevelt foes. Some of his statements suffer out of context. No doubt Frances Perkins and others were chagrined to find themselves quoted.

Like all other men, Roosevelt had his vanities, his faults, and his limitations; he made mistakes. But Flynn sees him entirely in terms of his faults with no highlights—simply shadows.

The most recent full-length biography of Roosevelt is John Gunther's *Roosevelt In Retrospect, A Profile in History* (New York: Harper & Brothers, 1950). In a foreword, the author declares that his "book is an attempt at analysis as well as a mere narrative . . . an interpretation rather than a reminiscence or revelation . . . a preliminary sketch, an estimate, a survey, an appraisal. . . ." Confessing that he met President Roosevelt "only four or five times," admitting his dependence upon the reminiscences of others and on secondary works, Gunther names as principal sources the books of Sherwood, Rosenman, the two autobiographical volumes of Mrs. Roosevelt, and the first two volumes of letters. Further, he lists as "of great value in their respective fields . . . Stimson, Perkins, Tully, Dows,[25] Lindley,[26] Johnson,[27] and Edward J. Flynn."[28] With the exception of the published letters and the papers that he found in the Rosenman collection, Gunther apparently did not take time to study original Roosevelt manuscripts or letters deposited at the Franklin D. Roosevelt Library at Hyde Park.

[24] By September, 1949, it had passed through twelve printings.

[25] Olin Dows, *Franklin Roosevelt at Hyde Park* (New York: American Artists Group, 1949).

[26] Ernest K. Lindley, *The Roosevelt Revolution* (London: Victor Gollancz, 1933).
Ernest K. Lindley, *Franklin D. Roosevelt* (New York: Blue Ribbon Books, 1934). Lindley is ordinarily considered as the official Roosevelt biographer prior to 1940. The second book mentioned is one of the best biographies concerning F.D.R.'s life prior to his presidency.

[27] Gerald W. Johnson, *Roosevelt: Dictator or Democrat* (New York: Harper & Brothers, 1941).

[28] Edward J. Flynn, *You're the Boss* (New York: The Viking Press, 1947).

Part I of the book entitled "The Character" is a topical discussion of Roosevelt's personal characteristics and habits. In a somewhat rambling but entertaining fashion Gunther discusses "major qualities and attributes," "factors on the demerit side," Roosevelt's attitudes, preferences, beliefs, and work habits.

Part II of the book, only 228 pages long, rapidly summarizes in chronological order the events of Roosevelt's life. The section is full of sweeping assertions and over-simplifications, which fail in many cases to tell the whole truth. For example, Gunther says, "Young F.D.R. didn't like Groton much and it didn't like him. He was not a success there." (p. 172). A little later Gunther observes, "Roosevelt liked Harvard, but it never meant as much to him as Groton; the influences in Cambridge were much more diffuse and gentler." (pp. 176-177). It is difficult to reconcile these two statements and understand them in light of Roosevelt's loyalty to both schools.

A little later Gunther makes the questionable statement that while serving as Assistant Secretary of Navy, Roosevelt handled "much of the President's [Wilson's] patronage" in New York. (p. 212). A good example of the speed with which the author treats his material is found in his consideration of World War II. In twenty-two pages he fights three years of the war; then in an additional fifteen pages he disposes of the fourth-term issue and Yalta. In contrast, Sherwood spends almost seven hundred pages on the same period.

Certainly *Roosevelt In Retrospect* is not profound, nor does it give a fair picture of the man and his times. Gunther has done an excellent job of gathering facts and reporting interesting tidbits and anecdotes from others. In an engaging journalistic style he has produced a readable book for a popular audience.

The biographies discussed above have been hurried in order to take advantage of the demand for Roosevelt literature. None of them purports to be a complete biography of Roosevelt. None of them represents a substantial research into the available source materials. They merely repeat what has been said before in earlier biographies and recollections. Each stands as convincing evidence that the Roosevelt story cannot be crammed between the covers of a five-hundred-page book.

V

The controversy over Roosevelt's foreign policy has resulted in enough books to fill an impressive shelf. Sumner Welles,[29] James Byrnes,[30] Edward R. Stettinius,[31] and John G. Winant,[32] close advisers of the president, have written books about phases of Roosevelt's handling of foreign affairs. Top admirals and generals[33] have related their war experiences and have thus necessarily given much about Roosevelt, his determination of certain war policies, and his conduct at the various

[29] *Where Are We Heading* (New York: Harper & Brothers, 1946).

[30] *Speaking Frankly* (New York: Harper and Brothers, 1947).

[31] *Roosevelt and the Russians: the Yalta Conference* (New York: Doubleday and Company, 1949).

[32] *Letter From Grosvenor Square* (Boston: Houghton Mifflin Company, 1947).

[33] H. H. Arnold, *Global Mission* (New York: Harper & Brothers, 1949).

Dwight D. Eisenhower, *Eisenhower's Own Story of the War* (New York: Arco Publishing Co., 1946).

Dwight D. Eisenhower, *Crusade in Europe* (New York: Doubleday and Company, 1948).

William D. Leahy, *I Was There* (New York: McGraw-Hill Co., 1950).

George Marshall, H. H. Arnold, Ernest J. King, *The War Reports* (Philadelphia: Lippincott, 1947).

Joseph Stilwell, *The Stilwell Papers* as compiled by Theodore H. White (New York: William Sloane Associates, 1948).

overseas conferences. Elliott Roosevelt, who served as his father's aide when F.D.R. was abroad, has recorded his impressions and judgments in his book called *As He Saw It* (New York: Duell, Sloan and Pearce, 1946). Collateral books of importance are Winston Churchill's last three volumes on World War II.[34]

Charles A. Beard, venerable dean of American historians, concluded his impressive career by writing two volumes, *American Foreign Policy in the Making, 1932-1940* (New Haven: Yale University Press, 1946) and *President Roosevelt and the Coming War, 1941* (New Haven: Yale University Press, 1948), which were intended as a final authoritative indictment of Roosevelt's foreign policy. Beard's objective was the vindication of the isolationist stand. Hanson W. Baldwin in his *Great Mistakes of the War* (New York: Harper & Brothers, 1950) likewise condemns Roosevelt's war policies. Balancing the efforts of these detractors is Basil Rausch's *Roosevelt: from Munich to Pearl Harbor* (New York: Creative Age Press, 1950), which traces the steps in the development of Roosevelt's foreign policy more sympathetically.[35]

VI

In additon to numerous books already mentioned are several miscellaneous items of Rooseveltiana. Brief interpretations of Roosevelt have been included in several recent composite biographies.[36] Last year two pictorial biographies, which tell the Roosevelt story from his birth to the grave by means of photographs, were published.[37] Captions and explanations, often over-simplified, give continuity to these books.

Last but not least are the numerous unpublished efforts of graduate students, which, according to one survey, already include forty-six Ph.D. dissertations and twenty-six masters' theses scattered through fields of speech, history, political science, and sociology. Many others are in progress. At the State University of Iowa, under the direction of Professor A. Craig Baird, four excellent doctoral dissertations on selected phases of Roosevelt's speaking have been completed.[38] No doubt numerous others exist which this reviewer has not had an opportunity to see.

[34] *Their Finest Hour* (Boston: Houghton Mifflin Co., 1949).
The Grand Alliance (Boston: Houghton Mifflin Co., 1950).
The Hinge of Fate (Boston: Houghton Mifflin Co., 1950).

[35] For an excellent evaluation of the books on Roosevelt's foreign policy see Arthur M. Schlesinger, Jr., "Roosevelt and His Detractors," *Harper's Magazine*, CC (1950), 62-68.

[36] Richard Hofstadter, *The American Political Tradition and the Men who Made It* (New York: A. A. Knopf, Inc., 1948). See Chapter XII, pp. 311-347, "Franklin D. Roosevelt, The Patrician Opportunist."
J. C. Long, *The Liberal Presidents* (New York: Thomas Y. Crowell Co., 1948). See Chapter 13, pp. 146-157, "Happy Days," and Chapter 14, pp. 158-164, "The Four Freedoms."
Raymond Moley, *27 Masters of Politics* (New York: Funk & Wagnalls, 1949). See pp. 30-45. Chapter entitled "History's Bone of Contention, Franklin D. Roosevelt."
James Edward Pollard, *The President and the Press* (New York: The Macmillan Company, 1947). See pp. 773-815, chapter entitled "Franklin D. Roosevelt."

[37] Stephen Lorant, *F.D.R., A Pictorial Biography* (New York: Simon and Schuster, 1950).
Gene Schoor, *The Picture Story of Franklin Delano Roosevelt* (New York: Frederick Fell, Inc., 1950).

[38] Earnest S. Brandenburg, *An Analysis and Criticism of Franklin D. Roosevelt's Speeches on International Affairs Delivered Between September 3, 1939, and December 7, 1941* (1948).
Lowery LeRoy Cowperthwaite, *A Criticism of the Speaking of Franklin D. Roosevelt in the Presidential Campaign of 1932* (1950).
Laura Crowell, *An Analysis of Audience Persuasion in the Major Campaign Addresses of Franklin D. Roosevelt in the Presidential Campaign of 1936* (1948).
Robert F. Ray, *An Evaluation of the Public Speaking of Franklin D. Roosevelt and Thomas E. Dewey in the Presidential Campaign of 1944* (1947).

VII

What trends are evident in the Roosevelt literature?

First, of course, the great quantity of Rooseveltiana is impressive. If the present outpouring continues, Roosevelt will undoubtedly be the president most discussed in print up to this time in our history.

Second, most of the Roosevelt books that have appeared have obviously been written by persons of strong bias, either for or against Roosevelt.

Third, no writer, with the exception of Rosenman and Elliott Roosevelt and the authors of some of the unpublished doctoral dissertations, has made extensive use of the holdings of the Franklin D. Roosevelt Library. Those who have indulged in reminiscences have been content to record their own impressions, based upon their own notes and memories. The biographers, in their haste to put books on the market, have not taken time to dig extensively in the Roosevelt papers.

Fourth, the Roosevelt legend or "myth" has already begun. The striking aspects of his career—his heroic struggle with infantile paralysis, his success at the polls, his four elections to the presidency, his hobbies, and his delight in breaking precedent—lend themselves to hero worship. Furthermore, the numerous reminiscences by persons close to him provide additional material—stories and anecdotes—from which to build a hero.[39] The interest in Roosevelt books shown by collectors of first editions and the publication of *The Franklin D. Roosevelt Collector*,[40] a magazine for them, are indicative that a Roosevelt fad similar to the Lincoln fad is developing. Of course the growth of a Roosevelt legend will make even more difficult an impartial evaluation and interpretation of the man and his times.

Fifth, in spite of the quantity of Roosevelt literature, no definitive work has yet been written. Of all the recollections and biographies to appear, Sherwood's *Roosevelt and Hopkins* is by far the best. Ranking high among recent books are those by Mrs. Roosevelt, Grace Tully, and Frances Perkins. The collections of Rosenman and Elliott Roosevelt are highly commendable and enduring. Probably the definitive biography of Roosevelt will not come until we have a greater perspective on the years from 1932 to 1945. Perhaps Merriman Smith's comment is true, ". . . Roosevelt was too big a man to be put into one book by one author."[41]

THE PRONUNCIATION OF ENGLISH IN NEW YORK CITY: CONSONANTS AND VOWELS. By Allan Forbes Hubbell. New York: King's Crown Press (a division of Columbia University Press), 1950; pp. 159. $2.75.

The Pronunciation of English in New York City is a competent, informed work, done in the light of most of the noteworthy writings in the phonetic and phonemic compartments of Linguistics since Leonard Bloomfield's epoch-making *Language*, W. F. Twaddell's *On Defining the Phoneme*, and Bernard Bloch and George Trager's *The Syllabic Phonemes of English*. It comes as the latest of the many treatments of pronunciation in New York City. It is also the most complete, for it has all preceding works on that subject as background, and it has adequate basic objective data in the form of an extensive set of recent recordings of the speech of thirty-two carefully selected New York informants, plus recordings of nine others made in 1941 under the auspices of the Linguistic Atlas of the United States and Canada.

Hubbell takes the position that the speech of New York City is not sufficiently like New England speech to justify its being placed in a group of related dialects designated as Eastern.

[39] See Schriftgiesser, *op. cit.*, p. 1.

[40] *The Franklin D. Roosevelt Collector*, a semi-annual magazine, is published by The Franklin D. Roosevelt Collectors' Association, Glendale, California.

[41] Smith, *op. cit.*, p. 62.

Nevertheless, he devotes a seemingly disproportionate amount of space to disagreement with C. K. Thomas, who also believes that New York and New England may not be grouped together. The disagreement is on matters of detail, however, and not on general principles. Since both Hubbell and Thomas are natives of Long Island, the reader is rather left to decide whose observation on details shall prevail.

It may be that the explanation of the differences between the two observers lies in a further commentary of Hubbell's which seems very well taken, viz., that New York City speech is mixed speech, varying greatly from group to group, from individual to individual, and from one social-educational level to another. Still more to the point at issue, Hubbell finds New York speech varying from time to time within the utterance of a single individual. He accounts for this variation by calling attention to the polyglot background of the people, which, he thinks, inhibits consistency. In view of these conditions, it is not surprising that observers differ in their reporting.

Hubbell gives a complete picture of the vowels and consonants of New York City speech, not merely of the features which contrast with analogous speech elsewhere, or with what he cautiously refers to as cultivated speech. That is to say, he not merely records the characteristic New Yorkese use of medial /ʃ/ instead of /tʃ/ in *question* /ˈkweʃən/ (his phonemic transcription, corresponding to the phonetic transcription [ˈkwɛʃən]), but also the /ʃ/ of *shine* and *dish*, and the /s > ʃ/ assimilation in *tortoise-shell* [tɔrtəʃːɛl] (my transcription), which do not differ significantly from analogous features everywhere. Similarly, he records all the customary allophones of /t/ as they are known and used throughout the country, alongside the affrications of /t/ which are regarded as characteristically local for New York City. The radically different, and to the rest of the country highly picturesque features appear, of course—[wɜɪd], [bæʔ] (my transcription), etc. They are much in the author's mind, but he is quite too objective either to overstress or minimize them, as other native New Yorkers sometimes do; rather, he presents them dispassionately, and with refinements of description considerably beyond those usually given.

There is sure to be a difference of opinion in respect to Hubbell's extensive—in fact, very nearly exclusive—use of phonemic transcription in a book where close transcription is evidently the author's *desideratum*. His phonemic symbolization is by no means the starkly simple and streamlined system we often encounter. I understand Hubbell's system to be not for general use, but instead to be designed specifically for New York City speech, somewhat as if New York possessed a separate language of its own. It contains only seven monophthongs, but these all double in diphthongs, of which there are eighteen—/iĭ/, /eĭ/, /iŭ/, /ʌŏ/, etc. It is rather heavily burdened with diacritics or quasi-diacritics, superficially reminiscent of, but hardly related to the phonetic alphabet bequeathed to New Yorkers by the late Professor Tilly. However, as in that alphabet, the diacritics usually have no value of their own, and so indicate no variations of the sounds symbolized. Rather, a diacritic usually appears to be a part of the symbol to which it is attached (or of that symbol and the one preceding it), as in the case of the breves above, which indicate Hubbell's belief that, e.g., "the /iŏ/ of *hear* . . . is an indivisible unit" (pp. 17-18).

It is the use of such complicated phonemic symbols, together with closely detailed verbalized modifiers, that will raise the question as to whether it would not have been better in most cases to use phonetic symbols. Note the following from the description of the speech of informant 4 (p. 94): "There is no retraction of the first element of /aĭ/. The diphthong in *house, pound*, etc. sometimes begins at a slightly advanced position, but never varies as far as [æŭ]." Since there are available symbols for retraction, advancement, elevation, lowering, etc., it may be questioned whether phonetic symbols with modifiers would not be more economical than extended verbal explanations. A case in point is the phonemic expression /iĭ/. The keyword for it is *peace*. Since, however, the New Yorkese pronunciation of *peace* is intended, the keyword, like all other keywords, has only restricted value. The description of /iĭ/ is commendably painstaking:

> In *see, seed, seat*, a diphthong occurs whose starting point is lower high-front, often somewhat retracted. The gliding movement is toward a closer position. The glide is a brief one . . . The retraction of the first element is most marked in uncultivated speech. Particularly when it stands in final position before a pause (as in *Give it to me*), one may sometimes hear in uncultivated pronunciation a variety whose starting-point is a lower high-central vowel.

This, so far as I can interpret it, describes a sound that could quickly and economically be indicated phonetically as [ɨ̃ɪ̃i]. I think it does not mean [ɨɪ̃ɪ] (which also can be quickly and economically expressed phonetically), though I can see that if the first element starts low enough, the word *closer*, describing the second element, might apply to [ɪ]. Since the author's phonemic symbol for [ɪ] is /i/, it is difficult to be sure whether /ĭ/ is based upon [ɪ] or [i]. Had phonetic symbols been used, there could be no confusion. (One shares the author's uncertainty (p. 19) sometimes in trying to keep within the framework of his thinking by using slant lines consistently for phonemic and square brackets for phonetic symbols.)

The author of this book has evidently faced the problem which every writer nowadays meets: How far should one go in falling in with the latest trends, in adopting the latest nomenclatures, and in assuming the latest attitudes? I have a recent monograph which reveals a young writer deeply impressed with the nomenclature which Kenneth L. Pike found needful for the purposes of his very scrutinizing and basic book, *Phonetics*. The monograph bristles with terms modeled upon Pike, such as *presyllabic* and *postsyllabic segments*, where nothing more complex is meant than initial and final consonants. One must not ridicule such attempts to keep abreast of the times. But for the very reason that new trends, nomenclatures, and attitudes continually appear, Twaddell can wisely remark in his foreword to R-M. S. Heffner's *General Phonetics*, "The writing of a general book on phonetics is becoming a more formidable task with each passing year."

In this connection, I have already indicated the possibility that *The Pronunciation of English in New York City* may have striven overhard to use phonemics where phonetics might have served better. That is a widely observable modern trend. There is need, in planning each new book, to delimit the scope of phonemics and phonetics for that book. Pike does so for his book, *Phonemics*, by the revealing subtitle, *A Technique for Reducing Languages to Writing*. Even if one waives the point of view which holds that the phoneme, being an abstraction, can not be pronounced at all, one questions whether the pronunciation of illustrative material in *The Pronunciation of English in New York City* is not made more difficult rather than facilitated by the extensive use of phonemic symbolization.

The question may arise also as to whether the currently growing attitude of airy contempt for any suggestion of norms or standards of pronunciation has not slightly (certainly no more than *very* slightly) influenced the writing of Hubbell's book. This attitude stems from Bloomfield's perfectly sound observation, "A language is what speakers do and not what someone thinks they ought to do." Applied to phonetics, this means merely that phonetics *per se*, i.e., pure phonetics, is not concerned with the social approval or disapproval of a pronunciation. It does not mean that applied phonetics may not be used as an instrument to clarify all pronunciation, or even to inculcate customarily approved pronunciation. But debonaire writers make it appear that because phonetics *per se* has no opinions on standards of pronunciation, standards of pronunciation are therefore to be scorned. On occasion, they scorn widely accepted patterns of grammar and syntax as well. "Leave all these matters alone," they say. They invariably qualify their revolutionary assertions later, in fine print, as it were. And in personal practice they never demonstrate their jocular rebellions by any worse heresies than pronouncing *clothes* and *months* as [klouz] and [mʌnts], splitting an unresisting infinitive, or letting a preposition settle down quietly at the end of a sentence. But the original assertions are often so strong that the later qualifications are likely to be overlooked.

If *The Pronunciation of English in New York City* is influenced at all in this area, such influence shows only in certain references to "prescriptive" manuals (prescriptive nowadays usually connotes disapproval) and in the adoption of the euphemistic designations *cultivated* and *uncultivated* speech. In other words, where a British writer would use *received* and where some American writers would speak of *norms* and of *standard* and *substandard*, we have here *cultivated* and *uncultivated*. Sometimes the apparent reluctance to disapprove appears in such involved phrasing as "that type of metropolitan speech which is at the farthest remove from cultivated English," or English used as a "vehicle by the less cultivated." On the other hand, on rare occasions there emerge such forthright adjectives as *educated* (i.e., educated speech), *correct (ness)*, *slipshod* and *negligent*. Many readers would be perfectly willing for the author to be thus forthright at all times.

This book is probably not intended to be a textbook for New York undergraduates. Its detail is too refined for such uses; it has no tran-

scription lists or other exercises; it presupposes rather than teaches elementary phonetics; and it does not consistently designate pronunciation features as *cultivated* and *uncultivated*. It would be excellent as a text for advanced, phonetically competent students of New York speech; for a reference work; and for scholars in phonetics and phonemics. It is particularly valuable as a reference book.

The print is very fine—typed pages photographically reduced to an eye-straining degree. It is regrettable that so bad a format should clothe so good a book.

C. M. Wise,
Louisiana State University

THE PHONEME. By Daniel Jones. Cambridge: W. Heffer and Sons, Ltd., 1950; pp. xvi+267. $3.50.

Not until the publication of the present work has it been possible to evaluate Jones's fully developed phonemic theory, though brief references scattered through the many books and articles which the author has published during the last forty years have made the probable nature of the theory reasonably clear. It has long been known, for instance, that Jones regarded the phoneme as a group of related sounds and that the relationship consisted of acoustic similarities and complementary distribution rather than any functional unity. As he wrote twenty years ago, "The fact that certain sounds are used in a language for distinguishing the meanings of words doesn't enter into the definition of a phoneme." (*Maître Phonétique*, 1929, p. 44) As is to be expected, the emphasis in this book is on the acoustic relationships, but the role of minimal differences in determining meaning is now quietly recognized (¶ 62, 144), as in current American theory.

The wide scope of the book includes not only a considerable analysis of English phonemes, but also of French, Russian, and Chinese; briefer references to other languages can be located in the detailed index. Jones continues his own debatable practice of differentiating English tense and lax vowel pairs by length marks only, thus *sit* [sit] and *seat* [si:t], although, as he points out (¶ 62), these vowels differ in quality as well as quantity. Furthermore he agrees (¶ 521) that such a transcription will not do for American *seat* and *sit*, in which he finds the qualitative difference predominant. Since Jones himself has been concerned with the teaching of pronunciation to foreigners, this style of transcription seems unfortunate on more than theoretical grounds: the foreigner has his attention called to the difference in length, which he will probably make anyway, and not to the difference in quality, which he all too often overlooks.

The phonemic structure of American English is handled sketchily and unsystematically. Jones makes the odd statement (¶ 209, note 17) that Americans pronounce *cup* as [kəp] with a vowel of the same quality as the weakly stressed [ə]. He derives several queer ideas (¶ 640, note 10) from a transcription in *American Speech* which was obviously designed to show the phonetic inconsistencies of the recorded speaker rather than his phonemic system. Jones is apparently unaware of the different connotations of the terms "American English" and "General American." (¶ 646, note 12) The source of the notion of an American phoneme [ü] distinct from [u] does not appear.

In short, the book is uneven. Whether the phoneme is to be determined acoustically or functionally does not clearly emerge. Inability to regard American English as worthy of systematic analysis, and reliance for British English on a scheme of transcription that is certainly too "broad" reduce the usefulness of a book which, though it contains much of value, nevertheless falls short of what it might be.

C. K. Thomas,
Cornell University

FIFTY FABULOUS YEARS. By H. V. Kaltenborn. New York: G. P. Putnam's Sons, 1950; pp. viii+312. $3.50.

No man in this country has had more experience in broadcasting radio commentary than H. V. Kaltenborn. He began his radio analyses in 1922 when he was working for the *Brooklyn Eagle* and broadcast weekly until 1930 when he resigned from the paper to join CBS as a staff commentator. He attained national prominence during the Munich crisis of 1938 when he was on the air almost incessantly; and since then he has broadcast daily and, more recently, triweekly. "Speech, not silence, has proved golden," says Dr. Lee De Forest. Kaltenborn would surely agree.

To the surprise of many who are struck by his peculiar diction, Kaltenborn actually comes from the midwest. He was born seventy-three years ago in Wisconsin of Prussian immigrant folk; he left home to see Europe for himself, and upon his return to these shores found a job on the *Eagle*, which he soon left to enroll at Harvard. At twenty-seven he was more mature than most students, but he participated vigorously in extra-curricular activities, includ-

ing debate, declamation, and journalism. Upon graduation he returned to the *Eagle*, where he served successively as reporter, drama critic, Washington correspondent, editor, and public speaker for the weekly news discussions the *Eagle* then ran in its public auditorium. He had built up a considerable back-log of speaking experience by the time he made his first broadcast, a fact that distinguishes him from most of his confreres in the commentary profession. He was able to enrich his talks with references to his travels; many of his journeys he had managed to make as guide to the annual tours of the national parks publicized by the *Eagle*. On subsequent journalistic excursions he went to Europe (innumerable times, it seems) and to practically every part of the globe. He had interviewed almost every important political figure of the last thirty years except Stalin. With this rich storehouse of personal contacts and a remarkable fluency in his own language and several foreign tongues, Kaltenborn has made a thriving occupation of the discussion of current events and, more important, he has, we may rightfully suppose, exerted considerable influence on the thinking of many people.

The publishers call *Fifty Fabulous Years* "a personal review"—an account of "a life rich with first-hand experience of men and events." As an autobiographical review, the book suffers on several scores. The personal history sections are sketchily drawn (surprisingly so for a man of no undue humility) and often are clumsily interwoven into the narration of world events. The commentary on the developments of the last fifty years is frequently reminiscent of the saying about yesterday's news. Except for critical study of the journalism of a period (which this book does not provide), what purpose does such a recount serve? The reader to whom these events are unfamiliar would be wiser to turn to the work of an historian (which Kaltenborn is not) and those who have some knowledge of the events will be struck by what is necessarily a highly superficial and sketchy account. Finally, of most significance to the scholar, the book is a thoroughly expurgated account of a record of commentary. At some points glaring omissions of unpleasant facts occur and at others the author has rewritten his contemporary judgments of events on the basis of subsequent history, without so informing the reader.

Though Kaltenborn says he underestimated Hitler when he first met him (p. 185), he does not tell the reader what he actually reported at the time. In an article for *New Outlook* (CLXI, October, 1932, pp. 21-23) Kaltenborn described Hitler's "simple, winning sincerity" and he marked the future Fuehrer as a "man dominated by ideas and not by the desire for action or the will to power." What does that tell us of Kaltenborn's judgment of men? An examination of events is equally illuminating. When Hitler re-occupied the Rhineland in 1936, Kaltenborn said: "Let me tell you at once that while it sounds as though it were the sort of thing that leads to war, that fundamentally, as I interpret the moves that are made today, it is a contribution to the reorganization of peace." (March 7, 1936, CBS). In the spring of 1939, when Hitler breached the Munich agreement by annexing Bohemia and Moravia, Kaltenborn said: "Germany is not enthusiastic about this latest step. Anybody who knows anything at all about the German people knows that they have no desire to conquer foreign peoples. They are perfectly willing to live for and by themselves." (March 18, 1939, CBS, 3:45-4:00 P. M.) When Stalin replaced Litvinov as foreign commissar and substituted Molotov, Kaltenborn dismissed the political implications of the move and denied that "the change in foreign ministers means any change in Russian foreign policy." (Davenport, Iowa, *Times*, May 4, 1939.) In August, 1939, the announcement of the Soviet-Nazi trade agreement did not shake Kaltenborn from his belief that a Franco-Russian pact would still be signed. (August 20, 1939, CBS.) When the Soviet-Nazi non-aggression pact was announced, Kaltenborn said that it "diminished the immediate possibility of war" (August 21, 1939, CBS), and the next day he broadcast: "There is some ground for believing the pessimism of the moment is exaggerated." Should anyone be surprised that he misjudged the coming of the war ten days later or, to skip over the years and a mass of material, that he persistently misinterpreted the election returns until far into the morning after Truman was elected in 1948?

Referring to the song "Deutschland Uber Alles" (p. 87), Kaltenborn tells how he protested in 1917 against the popular interpretation which assigned aggressive desires to Germany. Yet in an NBC broadcast on May 8, 1941 (not mentioned in the book), Kaltenborn referred to the same song, saying: "We know Hitler's aims. The Nazi battle song tells the story: 'Germany today and tomorrow all the world.' And that means the New World as well as the Old." As of the publication date

of this book, Kaltenborn seems to have returned to his 1917 interpretation.

The student of broadcasting will be interested in the author's account on pages 109-115 of his early experiences in radio. In a slap-dash reference to American history on page six, Kaltenborn mistakenly refers to "Fighting Joe" Hooker as "the Southern General of Civil War fame." That should be enough to enrage the descendants of both the blue and the gray.

GIRAUD CHESTER,
Queens College

GERRIT J. DIEKEMA, ORATOR. By William Schrier. Grand Rapids: Wm. B. Eerdmans Publishing Co., 1950; pp. xviii+269. $3.50.

Since some speakers are destined to speak for localities and states rather than nations, these deserve our attention in the attempt to produce a complete history of speaking in America. Students of public address who have insisted on a place for studies of grass-roots American speakers will be thankful to Professor Schrier for producing this book about a man who might otherwise have passed into oblivion. The author has not taken time to ask the greatness of his orator in relation to others but, with the courage and equipment of the trained rhetorician, has written a valuable book. The abundant documentation indicates the thorough research that preceded the writing. While Professor Schrier is obviously sympathetic with Diekema, he has retained objectivity and has avoided unwarranted eulogy.

The sub-title of the book is "A Rhetorical Study of the Political and Occasional Addresses of Gerrit J. Diekema." No attempt was made to study his court-room speaking. Doubtless Professor Schrier is now one additional oratorical critic who realizes the immense difficulties involved in studying the speaking of lawyers, for he says in the Introduction, "Since most of Diekema's practice was in Circuit Court, where arguments are not preserved in written form, texts of these speeches are not available." This is justification enough for not attempting to study Diekema's forensic oratory, and the author adds, "Even if these legal speeches were available, they would not be representative of those types for which Diekema is best remembered—political and occasional addresses."

To a large extent, the book is topical rather than chronological; the biography of Diekema is presented along the way and in relation to the topics treated. In fact, not until chapter V does a biographical sketch appear; there the "General Dutch Background" of this Holland, Michigan, citizen is given along with an account of his education at Hope College and the University of Michigan. Other chapters deal with Diekema's political philosophy, his economic and social ideas, his audiences, his methods of preparation, and his influence.

Professor Schrier has endeavored to be the oratorical critic and only incidentally the biographer. Nevertheless, a chapter of evaluation on Diekema would be welcomed by readers. Certainly some generalizations and conclusions as to the man's place in American oratory must have occurred to the author. Moreover, what were the shortcomings and limitations of Diekema? It is hardly sufficient to conclude because his presidential candidate, Taft, in 1912, failed to be elected, that "so far as actual national political influence is concerned, compared to men like Theodore Roosevelt and Beveridge, with whom he was also contemporary, Diekema did not leave the permanent impress upon national political life which these men did."

One other aspect of the study raises a point of criticism. How much is the book an exact printing of the doctoral dissertation done at the University of Michigan? It is tempting to believe that the book is the dissertation gone to press. Opening sentences at the beginning of numerous chapters stating the author's aims and goals suggest the dissertation method. Many readers will feel the book could have been improved by the avoidance of this almost mechanical procedure by a rewriting of chapter introductions in a more lively literary style.

But aside from all negative criticisms, a splendid contribution has been made. The book will be appreciated by the many people of Dutch descent who knew Diekema and by many, including students of the history of American oratory, who have not been sufficiently aware of him. Professor Schrier has provided, also, a methodology that should prove helpful to other students in our field.

DALLAS C. DICKEY,
University of Florida

THE LETTERS OF ROBERT G. INGERSOLL. By Eva Ingersoll Wakefield. New York: Philosophical Library, 1951; pp. xii+747. $7.50.

Admirers of Robert G. Ingersoll will welcome this glimpse into the intimate and public life of the great agnostic. Whether one admires his public speaking, his free thinking, his family life, his devotion to great causes, his attach-

ment to his friends, or his influence upon other public speakers, every page of this beautiful book will be a delight.

To students of public speaking the book is a treat. Ingersoll's theory of public speaking is expressed. His wit ripples through his letters. The biting sarcasm students enjoy in the "Liberty of Man, Woman and Child," is in his letters. Notes on his extensive lecture tours give an insight into the public platform in America during the last quarter of the past century, and references to Beecher, Debs, Beveridge, Whitman, Grant, Altgeld, Blaine, Black, Bryan, Bryant, Douglas, Garfield, Phillips, and hosts of other enliven the text.

The book is divided into seven parts: I. Biographical Introduction; II. Ingersoll: The Orator, Lawyer, Soldier, Politician, and Statesman; III. Ingersoll: The Agnostic; IV. Ingersoll: Lay Critic and Lover of the Arts; V. Ingersoll: The Epicure and Bon-Vivant; VI. Ingersoll: Husband, Father and Friend; VII. Ingersoll: The Humanist. Each part has a short essay which should be most welcome to those who do not know the life of Ingersoll.

David Saville Muzzey has written a preface which should prove attractive to Ingersoll readers.

LIONEL CROCKER,
Denison University

BRITISH PRIME MINISTERS OF THE NINETEENTH CENTURY: Policies and Speeches. By Joseph Hendershot Park. New York: New York University Press, 1950; pp. xii+377. $4.75.

The prime ministers considered in this volume are seven in number: Canning, Wellington, Peel, Palmerston, Disraeli, Gladstone, and Salisbury. The plan of the book calls for a sketch of from four to eight pages about each personality, followed by selections from several of his representative speeches. The topics considered are the ones familiar to students of nineteenth century British oratory: religious restrictions, the slave trade, the corn laws, parliamentary reform, foreign policy, the Irish question, and many others. A short essay, primarily concerned with Burke and Pitt, opens the book.

Several features of the collection at once commend it to students of public address. The speeches themselves, though represented by relatively short extracts, provide a reasonable sampling of the speaking style of the men represented. Along with the pages of deliberative argument are here and there some eloquent or sprightly passages: some farewell words by Peel (p. 134); a vivid description of the slave trade pp. 169 ff.) and a dinner speech (pp. 176 ff.) by Palmerston; a lively account of British national character (pp. 208-209) and a statement of the usefulness of the monarchy and of the House of Lords (pp. 224 ff.) by Disraeli; a tribute to the common people (pp. 268-269) by Gladstone; and a spirited rebuttal to Gladstone (pp. 313 ff.) by Salisbury.

Quite obviously it is not the author's purpose to do for Disraeli, Gladstone, *et al* what Goodrich in his *Select British Eloquence* did for Burke, Fox, and others of the eighteenth century. Although the author is primarily interested in the policies of the group of ministers, he usually pauses in each sketch to give a brief description of the minister as a speaker. In these descriptions he quotes sometimes from contemporary listeners, sometimes from other sources. As a whole the series of speeches, taken with the editorial comments, gives a panorama of the views prevalent in the century, together with an idea of the reasons behind those views, and thus will be of considerable interest to students of this period.

LOREN D. REID,
University of Missouri

THE HINGE OF FATE. By Winston S. Churchill. Boston: Houghton Mifflin Company, 1950; pp. xvi+1000. $6.00.

EUROPE UNITE: SPEECHES 1947 and 1948. By Winston S. Churchill. Boston: Houghton Mifflin Company, 1950; pp. ix+506. $5.00.

The Hinge of Fate, volume four in Churchill's account of the second world war, covers the period from early 1942 to June, 1943, after victory in Africa. Like its predecessors, and, for that matter, in common with Churchill's tremendous work on the first world war, *The World Crisis*, this volume is valuable for its realistic analysis of what happened and why, its inclusion of official memoranda and correspondence, and its intimate glimpses of the ways in which the Prime Minister worked. The researcher must remember, of course, that the reporter was also an extremely active participant and cannot be capable of complete detachment. Nevertheless, as is endlessly pointed out, historian Churchill has an amazing ability to turn the spotlight of objectivity upon the actions and motivations of statesman Churchill and others in the drama. All this is done with a charm, a grand sweep conveying suspense and

great consequences, and a mastery of language characteristic of Churchill.

Except for a few indirect references, Churchill says little about his speaking. He hints at his great concern with audience reaction in the House of Commons (pp. 69-70, 394-396, 642).

In *Europe Unite*, son Randolph Churchill has collected the orator's principal speeches of 1947 and 1948, in and out of the House of Commons. As in previous collections he has edited, Randolph has contributed only a brief preface and a calendar of events preceding each speech. The volume presents no further facts concerning occasion or audience.

Nothing in this new series of speeches indicates that Churchill is losing ground, or that his powers are diminishing, in spite of his half-century in political harness. He continues to stress what are for him familiar themes. One of these is the preservation of Great Britain and her interests: ". . . it never was more needful that we should labour body and soul to preserve and unify whatever is left of our Empire and Commonwealth. . . ." Another is cultivation of U. S. friendship. As a political realist, Churchill hopes that Germany and Italy will be welcomed back into "the European family." He urges European unity so that Europe may form a "sphere of interest and influence" alongside Russia, the United States, and the British Commonwealth. All of these spheres of power, of course, are to be only "the massive pillars upon which the world organization would be founded in majesty and calm." In these speeches, Churchill presents his views on a wide variety of subjects, ranging from capital punishment (House of Commons, July 15, 1948) to general education (Oslo, May 12, 1948: ". . . a university training should not be too practical in its aims. Young people study at universities to achieve knowledge, and not to learn a trade.")

These two books are worth reading, because Churchill is readable and because he is a speaker worthy of careful study. The jacket of one of these volumes calls him "the most eloquent statesman of our time." It is not easy to quarrel with this judgment.

HALBERT E. GULLEY,
University of Illinois

THE LINCOLN TREASURY. Compiled by Caroline Thomas Harnsberger. Chicago, New York, and Toronto: Wilcox and Follett Co. 1950; pp. ix+372. $5.00.

Does that speech you are contemplating need an anecdote to vitalize it, an arresting illustration, a salty phrase, or some ballast of argument on *government*, or *education*, or *temperance* to weight it? You may find what you need in this attractively illustrated and beautifully designed volume of Lincolnisms chosen to pin point the wit and wisdom of Abraham Lincoln. The thousand-odd quotations are generally significant, often amusing, always in good taste, yet not too reminiscent of other collections. At a time when a word from Lincoln is leaven for any speech, the compilation is timely.

The mechanics of classification are excellent. Arranged alphabetically with generous cross-references, the topics ranging from *ambition* to *youth* are at the searcher's fingertips. Auxiliary aids are a chronology, an index of cities Lincoln visited or mentioned, the names of organizations before which he spoke, the names of persons written to or mentioned by Lincoln, and an index of anecdotes. Annotations are few; the plan is to let Lincoln speak for himself.

The question of textual accuracy always arises in a book of this kind. Forty-five of the first one hundred entries in the volume are taken from Nicolay and Hay's *The Complete Works of Abraham Lincoln*, 1894. No secondary sources are listed. The remaining fifty-five items come from Lapsley, Basler, Herndon, Tarbell, Helen Nicolay, Raymond, *Harper's Magazine*, Barton, Lamon, Morse, Rourke, Gross, Brooks, Nicolay and Hay's *History*, Rice, and Gilmore. The heavy leaning on Nicolay and Hay puts the burden of responsibility for accuracy clearly on them, and these editors are known to have taken liberties with the spelling, punctuation, and paragraphing of their material, although not with the context.

A single reference in this sampling is from Mearns and three items are from Basler, both advocates of textual integrity. Twelve of the hundred entries are from Carl Sandburg, who is none too meticulous in his documentation. Paul M. Angle's *New Letters and Papers of Abraham Lincoln* (1930) is not represented in this sampling, although listed in the bibliography. Emanuel Hertz, who is beset with forgeries and falsifications, has five of the one hundred entries. (See Paul M. Angle, *A Shelf of Lincoln Books*, 1946, pp. 14-15.) At a time when Lincoln seems likely to become one of our most *mis*quotable notables, documentation becomes increasingly important.

A spot check shows that certain speeches and letters sometimes misdated, e.g., the fragment of Lincoln's speech at Galena and his letter to John D. Johnston, are correctly dated in this compilation. The spurious letter to William F. Elkin on "Corporations Enthroned," (p. 55) is

purposely omitted; but, strangely, three other equally spurious letters, i.e., that to J. J. Crittenden, December 22, 1859, (p. 140) that to E. D. Taylor, (pp. 197-198) and that to George E. Pickett, February 22, 1842, (pp. 328-329) are drawn on, but accompanied by the acknowledgment that the Abraham Lincoln Association does not regard them as genuine. *The Abraham Lincoln Bulletin*, No. 21, is listed (p. 355) as of December, 1830, when the date, obviously, is 1930; and the observation that "Lincoln's speeches were always serious" (p. viii) would have met with the hearty disapproval of the national House who heard Lincoln satirize General Cass, 1848.

The general reader, meanwhile, despite the questions here raised, will find this compilation a happy hunting ground of Lincoln lore. The historian and the librarian may use it as a handy initial reference source. The public speaker will find it a serviceable anthology, and collectors of Lincolniana will have in it one of their most attractive possessions.

EARL W. WILEY,
Ohio State University

INTERACTION PROCESS ANALYSIS: A METHOD FOR THE STUDY OF SMALL GROUPS. By Robert F. Bales. Cambridge, Massachusetts: Addison-Wesley Press; pp. 203. $6.00.

Valid and reliable instruments for describing and analyzing discussion are necessary preliminaries to an understanding of what really goes on in the face-to-face co-acting situation. During the last few years considerable progress has been made in devising and testing such instruments.

Bales' study represents one of the several efforts directed toward developing a workable and reliable system of analysis and description. His work starts with the premise that ". . . direct, face-to-face interaction takes place in all these [discussion, etc.] groups and there is little reason to doubt that human interaction on a face-to-face level has at least certain formal similarities wherever we find it."

He acknowledges his reliance on much previous research and recognizes that the body of method is developing from many sources. The study itself is a report of progress in the development of a specific instrument.

The observer-analysis method, which he describes, uses a recording device called the "interaction recorder." The analysis-description is based on a system of categories which Bales has arrived at through testing and application. These categories are roughly related to the problem-solving sequence. The units are divided, for interpretation, into positive and negative social-emotional areas of interaction and into problems of communication, evaluation, control, decision, tension reduction, and reintegration. Each act which can be observed in the group, Bales suggests, can be classified into one of the categories that he has developed. The units to be observed are "a single item of thought or a single item of behavior" as deduced through the observers' perception.

The plan calls for a thorough training of two or three observers in the theoretical framework underlying the whole observer process. The discussion of this framework in Bales' treatise is complex and comprehensive. (The average reader will move slowly through it before he understands.) This study of the theoretical framework includes such topics as kind of content formulation by the categories, basic concepts, definitions of small groups, units to be scored, the observer's point of view, actor and situation as a frame of reference, the problem-solving sequence as a frame of reference, and the social structure of the group as an aspect of the interaction system.

After outlining the training method for the observers, Bales describes his system for checking the reliability of the observer methods. In one instance he uses a Chi-Square index of goodness of fit and sets the probability level at .50. (This is arbitrary, he admits, and seems a little extreme.) Other methods of coordinate measures are described for checking on the categorization, the unitizing, and the attributing functions of the observers.

Bales also reports his own work with the instrument and reviews his findings; he thus demonstrates the method of interpretation and analysis of data provided by the observer records.

Generally speaking, this book is an interesting contribution to research methods in discussion. Written in a difficult style, it is not for those uninitiated in basic qualitative and quantitative methods in psychology and social research. Despite these facts, every student of group discussion research should examine this work as an example of the problems in the development of reliable instruments for this kind of human relations study.

JOHN W. KELTNER,
University of Oklahoma

SMALL TOWN RENAISSANCE: A STORY OF THE MONTANA STUDY. By Richard Waverly Poston. New York: Harper & Brothers, 1950; pp. x+231. $3.00.

Basic to the formation of the Montana Study were the desire of Ernest O. Melby, Chancellor of the University of Montana, to bring the cultural and educational services of public institutions to the people of the state, the interest of the Rockefeller Foundation in investigations of problems of the Northern Plains, and the belief of the prominent philosopher, Baker Brownell, that the present decline of the rural community is disastrous to the welfare of America. After three years Richard Poston investigated the progress of the experiment; he has written its story because he thinks, as he declares in the *Preface*, that it "should be told for its value to our American democracy."

In a graphic narrative he tells of Lonepine's difficulties in getting started, of Darby's troubles in getting behind a common effort, of Stevensville's inability to weld together its competitive factions; he tells of Conrad's study group that kept bursting into action through the enthusiasm generated in its cooperative thinking on community problems.

Poston says, "The community study groups were a form of research in which the people most concerned could for once participate. It was their research. They did the investigating, they discovered their own needs, they became self-educated by studying those needs, and by thus making themselves aware of their own problems they inspired themselves to formulate and prosecute the action necessary to deal with those needs."

This excellently written and penetrating analysis of the part to be played by group discussion in community self-regeneration is important for every speech teacher. Among the dozen or more states and half-dozen foreign countries using the literature of the Montana Study in their own similar experimentation is the State of Washington, whose project is headed by Richard Poston, investigator turned enthusiast.

LAURA CROWELL,
University of Washington

PUBLIC OPINION AND POLITICAL DYNAMICS. By Marbury Bladen Ogle, Jr. New York: Houghton Mifflin Company, 1950; pp. iv+362. $3.50.

The purpose of this textbook is "to attempt an analysis of the nature of public opinion and its role in democratic and other societies." The author announces his intention to place emphasis on "the nature of the ideological forces . . . which are so important in shaping the thought processes of . . . the members of all societies."

The book opens with a discussion of the dependence of all governments, even totalitarian, on consent. A short discussion of the major characteristics and mechanisms of democratic government follows. Next the reader is given a short but helpful outline of rationalist vs. anti-rationalist assumptions as they affect the operation of democracy and the formation of public opinion.

The question of how a "public" can have something so characteristically individual as an opinion is raised, and admitted to be insoluble. Authorities are quoted to prove that it is insoluble. It seems to this reviewer that Professor Ogle faced the same problem Rousseau faced (but never solved) of making the concept of a general will operative by applying it to a specific problem without thereby violating its essential "generality."

A short chapter presents a digest of semantics, drawn from the familiar writers on this subject, Korzybski, Lee, and Hayakawa.

The chapters which follow are more likely to be appreciated by students of public address than the earlier ones. These chapters deal with the social "myth"—its formation, nature, and function. The exposition in this section of the book is excellent, and should be read with profit in relation to the task confronting a persuasive speaker.

In a chapter on the use of force in forming public opinion, the author points out that the use of force is not always intended to subjugate the persons against whom it is employed so much as it is intended to confirm the belief of the users of force in the righteousness of their cause, and to prevent rational consideration of issues by distracting attention from them. Following this chapter, the use of crowds to mold public opinion, especially in totalitarian countries, is discussed; crowd psychology, the fuehrer image, and other opinion-molding forces are described. The presence and function of a *speaker* at these crowds is assumed, and is even mentioned, but only casually.

The remainder of the book treats such social institutions as the school, church, and family in standard sociology-text manner, and analyzes the media of mass communication in the usual style. The brief description of the technicalities of public opinion measurement follows the lead of more extended treatments by neglecting to point out that the poll data form, as well as record, public opinion.

Viewed in the light of the announced purpose of the author, the book has several deficiencies. First, the powerful but non-institutionalized activities which form public opinion are almost

completely neglected. The daily conversations, the informal discussion clubs, the personal letters, the public forums (except those on nation-wide radio chains) and stump speakers are slighted or passed over without mention. Second, the treatment of language dwells on its origin, structure, and different uses but fails to describe its active employment by individual personal advocates. Third, the tremendous effect, historically speaking, of the formal elaboration of political theory is slighted. Very little space is given to the political philosophers, though some are mentioned. When they are mentioned, the author is likely to treat the derivation of abortive political systems from reputable writers (such as the Nazi "think with your blood" from William James, and totalitarianism in general from Hegel) as admitted facts, when such interpretations are highly debatable.

The author has culled much of use and interest from psychology, sociology, mass communications, and some from political theory. The reader of this journal can cull material of interest and use from this book, but he will feel the need to depend on his own professional discipline to supply two of the three serious deficiencies noted above.

CLARENCE S. ANGELL,
Cornell University

CONSTRUCTING A PLAY. By Marian Gallaway. New York: Prentice-Hall, Inc., 1950; pp. xix+380. $3.00.

Constructing a Play is an apt title for Marian Gallaway's new book on playwriting. It is unusually descriptive, since the most successful sections of the book deal with the playwrights' building tools and their use. She gives the "apprentice playwright" an excellent treatment of the engineering and carpentry phases of his work, but her success in handling the total architecture is more limited.

In naming, describing, clearly pointing out the functions of these tools and showing the student writer how they have been used, Miss Gallaway has performed a valuable function. She gives much good advice. Since her positive suggestions and astute cautions come out of experience in the living theatre, the book is not unduly weighted with arguments of classic theory. Thus when she uses *crisis* and *climax* as basic ingredients, she convinces with clear definitions and with detailed analyses of scene after scene from today's theatre.

Although the book does not stress the over-all importance of such essentials as depth of characterization, original concept and theme, and although some selections such as the one on the scenario seem rambling and irrelevant, Miss Gallaway's accomplishments are commendable. Her analytic breakdown of the element of suspense is of particular service to the new playwright; many plays lack this basic element. The sections on "pointers" and "planting" should be commended to the young writer's attention —also the warnings throughout the book, especially those in the section titled "Emphasis and Economy." A wise writer can profit from the mistakes of others.

However, I believe that a playwright must have reached a definite stage of development before he can benefit from this book. Miss Gallaway's decisions of omission and organization imply certain limitations. For example, exception might be taken to her dictum: "I do not see how plot and character can be regarded separately." Such a statement is difficult to refute when applied to a finished play in production; however, can it be applied to the original conception and early work in writing the play? My experience with playwrights leads me to believe that in the beginning, character, story, and plot do not exist together; it is the task of the playwright to make an artistic synthesis of these elements. The exclusive use of the analytic method in this, or any, book falls short. The lack of emphasis on the early phases of writing limits the total usefulness of this book.

On the other hand, if a writer comes to *Constructing a Play* with some knowledge and talent for drawing living characters, some awareness of the importance of a good story with something to say, it can help him find direction and save him many headaches. If he is serious about writing for the theatre, the excellent bibliography may stimulate him to read more about his craft. If he ever reaches the point of production, he certainly will enjoy the final chapter which tells him vividly, and with good humor, that other playwrights have felt the same way about actors and directors and have not only lived through the terrible experience of production but have even learned something from it.

WEBSTER SMALLEY,
University of Illinois

THEATRE ARTS ANTHOLOGY. Edited by Rosamond Gilder, Hermine Rich Isaacs, Robert M. MacGregor, and Edward Reed. New York: Theatre Arts Books, 1950; pp. xvi+687. $5.00.

According to one student of human nature a yearning for the past is a certain indication

of mental decadence. If this be true, then this reviewer must admit to at least some slight degree of cerebral deterioration, for a reading and in some cases a rereading of many of the one hundred and thirty-two articles compiled by the former editors of the *Theatre Arts* magazine and dedicated to the former editor, Edith J. R. Isaacs, caused him not a little nostalgia. For thirty-two years the magazine, which advertised itself as "a record and a prophecy" proved to be just that until "it fell at last in February, 1948, a victim of economic necessity."

The present volume, which admittedly presents only a cross section of the many hundreds of articles, letters, poems, plays, and reviews which first found their way into print via *Theatre Arts*, is indeed an encyclopedic omnibus. And the names of its contributors read like a who's who of the theatre—the world theatre. The editors indicate that their purpose is to present "the best of *Theatre Arts*," and they have succeeded admirably in catching and retaining much of the flavor and spirit of the magazine. In thirteen sections they have managed to cover almost every phase of the theatre. A glance at the titles which follow will show that we have used the word in its broadest sense: I. The Dwelling Place of Wonder; II. History; III. Playwrights and Playwriting; IV. Music and the Dance; V. Actors and Acting; VI. The Film; VII. Scene and Costume Design; VIII. Architecture; IX. Radio and Television; X. Tributary Theatre; XI. Directing and Producing; XII. The Films in Review; XIII. Broadway in Review.

Most of these sectional headings are self-explanatory save perhaps the first, which draws its title from the initial article by Robert E. Sherwood. In substance the first section deals with magic of the theatre, its spirituality, and man as the objective of theatrical activity. Of all the titles, I can take exception only to the term *Tributary Theatre*. This phrase many will recall served as the theme for a regular issue of the magazine each year. However it seems to presuppose that Broadway is the main stream and that the non-commercial theatre is headed only in that direction. I believe the assumption false; however, I cannot here explore further. I shall simply content myself by asking tributary to what?

Among the especially stimulating articles are: "Tragedy" by Edith Hamilton; "Dramatic Criticism, Is It Possible" by Ivor Brown; "Merriment from Megara" by Rosamond Gilder; "The Gloves of Isadora" by Robert E. Jones; "The New Ballerina" by Agnes De Mille; and "Folksongs, Variation of a Theme" by Irving Kolodin. To round out its more than six hundred pages the editors include notes on the contributors and a selective bibliography.

Such weaknesses as the *Anthology* has were anticipated in part by the editors in the preface when they confessed to sins of omission. However, the failure to include a single play or poem I believe has done the record a disservice. One of the great contributions of *Theatre Arts* was that it published the early works of young playwrights—O'Neill and Green, for example—and that it included some poetry. Since the *Anthology* is the record of *Theatre Arts* and since the theatre is poetry, I suggest that these omissions ought to be rectified. Again because of their current significance, the sections on Radio and Television and on Architecture could profit from fuller treatment. And certainly because of the tremendous increase in the use of music in plays and the dominance of musical comedy on Broadway, this subject merits its own section rather than consideration as an adjunct of the dance.

Other weaknesses noted only in passing are: Rosamond Gilder's article on ANTA (Section II) might well have been placed elsewhere since ANTA's future is still uncertain and its past too short for historical significance. Although Sherwood's article sets the tone of the first section it is concerned primarily with why playwrights write and, therefore, ought to be in Section III. The same criticism seems to apply to Will Marion Cook's "Clorindy, the Origin of the Cake Walk" (Section IV); its significance is primarily historical, not musical. And Sheldon Cheney's article on Gordon Craig needs the constant reminder that his "today" is 1923, not 1951.

Theatre Arts Anthology is, nevertheless, a valuable and important addition to the literature of the theatre. No other volume, save perhaps Barrett Clark's *European Theories of the Drama*, has presented in one book so many varying points of view concerning the theatre as an art. It is stimulating, informative, and provocative; and I am sure serious students of drama and the theatre will welcome its publication.

THOMAS D. PAWLEY,
Lincoln University (Missouri)

THE ROYAL PLAY OF MACBETH. When, Why, and How It Was Written by Shakespeare. By Henry N. Paul. New York: The Macmillan Company, 1950; pp. x+438. $6.00.

For some time scholars have recognized that *Macbeth* may have been one of three plays per-

formed before King James and the visiting King of Denmark in the summer of 1606 and that that may have been its first performance. Assuming that the play was written specifically for the King, Mr. Paul, a Philadelphia lawyer and lifelong student of Shakespeare, asks what the play would have meant to its first audience, in terms of the King's special interests and attitudes and the events of 1605-6.

The largest question is of the witches and the supernatural. James in his youth had written a book on Demonology. But a great deal of new evidence indicates that the King later became skeptical and himself investigated many cases that he found to be frauds or merely the results of hysteria. James had presided at Oxford over a disputation on the subject, "Can the imagination produce real effects?" To the groundlings Shakespeare's witches were real, but to the more skeptical court they could be interpreted as something far more interesting—the results of restless, tortured psychological states.

Paul shows that Shakespeare followed not the English but the Scottish lore about witches, and made a sharp distinction between witchcraft and necromancy. The witches, who are human beings, have power only as each has sold herself to a devil, a "master" who attends her and can tell her a few things about the future. These familiar spirits take the form of animals and are named in the play as Graymalkin, a cat; Paddock, a hedgehog; and Harpier, the owl. Paul insists they were presented on the stage and added their calls to the witch scenes. Macbeth, who has forfeited his soul to the devil by his crime, is a conjurer of a higher order. He can command devils to speak by necromancy. But the witches, traditionally friendly to the western rebels whom Macbeth has defeated, prevent him from making a direct demand; hence he is cheated by ambiguous reassurances. In James's Calvinist theology, witches are not fates but instruments of devils permitted by God to tempt and punish mankind. Macbeth chose his evil by free will; and his tortured imagination constantly found witches, daggers, ghosts, and visions.

As a portrait of history, the play takes on even more significance. James was descended from Banquo, and the emphasis on the long line of his descent and the promise of an endless future must have been very pleasing to the English, so recently fearful of what might follow the death of Queen Elizabeth. Until Macbeth, Scotland had had only elected kings, chosen from a royal family, and ten kings in succession had been murdered by rivals for the election. Macbeth was the last to be elected. The court audience, and even most of the audience at the public theatre, would have understood the play as a celebration of the security the English felt under James.

The book covers many points already familiar and is somewhat repetitious. But whether the theory that Macbeth was written for King James be accepted or not, Mr. Paul does throw light on what the play would have meant to a London audience of 1606.

GEORGE R. KERNODLE,
University of Tulsa

G.B.S. A POSTSCRIPT. By Hesketh Pearson. New York: Harper & Brothers, 1950; pp. x + 137. $2.75.

Although the brevity and gossipy quality of this aptly titled little book may appeal to the general reader, it should be read only as *A Postscript* to Mr. Pearson's *G.B.S., A Full Length Portrait* of 1942, the best and most reliable of Shaw biographies. This effort boils down the compendious but unreadable volumes of Henderson into a pleasant-tasting dish, spiced with inimitable Shavian wit and wisdom derived from acquaintance with Shaw, and with Pearson's usual unacknowledged gleaning of fine seasoning from the work of other writers on the subject. As an addition to the first volume, this *Postscript* is indispensable to the Shavian scholar. In many places it is illuminating, particularly in Chapter 12, "Death of Charlotte Shaw," recording Shaw's immediate and moving comment on that event as noted by Eleanor O'Connell, to whom the present volume is dedicated "In gratitude for the most revealing pages of this book"; yet the book is irritating and imperceptive in many other places where Mr. Pearson loses the sense of proportion, the tact and taste which dictated that dedication. He falls into three errors: first, a definite tendency to join that huge army of Shavian critics and commentators against whom he himself has so long waged a valiant and valid campaign because they have written about themselves rather than about Shaw (indeed, several recorded conversations remind one unpleasantly of Henderson's *Table-Talk of G.B.S.* of 1925, in which Shaw served as feeder to the biographer's garrulity); second, a definite lack of discrimination in choosing and order in arranging the material; and third, a persistent and unpersuasive application, throughout the last two-thirds of the book, of the term "totalitarian" to Shaw.

The book is in three parts. The first ten chapters written in 1941 and called "Trials of a Biographer" contain much incidental matter of value to the Shavian scholar, unpublished until now because they emphasize Pearson's noble qualities as opposed to Shaw's limitations; the next thirteen chapters, called with little wit and no wisdom "Second Childhood," supposedly "describe" Shaw's life from 1940 to 1950, but actually contain random notes, of which the best are the chapter on Charlotte's death and Shaw's own dictated obituary; and the last six chapters on "Aspects of Shaw," add little except a brief but just consideration of "The Playwright." This book is uneven but useful and occasionally rewarding.

E. J. West,
University of Colorado

MUSICAL COMEDY IN AMERICA. By Cecil Smith. New York: Theatre Arts Books, 1950; pp. 374. $5.00.

Musical comedy is considered by many to be America's chief contribution to theatre. Although Cecil Smith denies that it is a "unique" contribution (he cites among other "unique" contributions the "living newspaper" technique, the prose poetry of Tennessee Williams, the Kaufman-Hart revised machinery for farce), he has given the genre stature in a detailed and comprehensive history that is long overdue.

The author is well qualified for this task. He is music critic for the *New Republic*, Editor of *Musical America*, and was for six and a half years the Chicago *Tribune's* dance and drama critic, and later was musical comedy editor of *Theatre Arts*. Virtues of the book are its readability and its re-creation to a remarkable extent of some of the glamor attending the original productions of *Floradora*, *The Merry Widow*, *Pink Lady*, and other epoch-making theatrical events.

The account runs from *The Black Crook*, the first musical entertainment to achieve long-run prosperity, to the fabulous *South Pacific*, which the author believes will be the model for the best in musical comedy for some time to come.

The Black Crook, "unprecedented blend of art and bodily allurement," the first of the great Broadway hits, came into being by a curious accident of stage history. Henry C. Jarrett and Harry Palmer were left with an expensive French ballet troupe on their hands when the Academy of Music, in which the troupe was to be presented, burned down. Meanwhile, William Wheatley, the manager-producer of Niblo's Garden, had bought the rights to a melodrama which he was afraid to produce because of grave doubts as to the merits of the script. Combining forces, the Jarrett-Palmer-Wheatley team presented *The Black Crook*, which enthralled its audience for five and a half hours on its opening night, September 12, 1866. For the time it was a stupendous spectacle with expert dancing and one hundred beautiful girls with two hundred beautiful legs.

After seeing the show for himself, a New York clergyman made the following report of it to his congregation: "the immodest dress of the girls; the short skirts, undergarments of thin material allowing the form of the figure to be discernible; the flesh-colored tights, imitating nature so well that the illusion is complete; . . . the arms and neck apparently bare, and bodice so cut as to show off every inch and outline of the body below the waist. The attitudes were exceedingly indelicate—*ladies* dancing so as to make their undergarments spring up, exposing the figure beneath from the waist to the toe, except for such coverings as we have described."

This account, if widely circulated, may have been responsible for *The Black Crook's* running for 474 performances, grossing over a million dollars, being revived nineteen times, and playing throughout the country for twenty-five years.

The author gives similar colorful treatment to other significant theatrical events and personalities, at the same time uniting them by association with the various influences on and the types of musical comedy: minstrels, vaudeville, the extravaganza, pantomime (later to become burlesque), comic opera, and the revue. Unfortunately he voluntarily limits himself to "the lighter phases of the New York stage," excluding "Works conceived unequivocally as art objects, and only secondarily as entertainment." The result is a mere mention of Thomson's *Four Saints in Three Acts*, Britten's *The Rape of Lucrece*, Blitzstein's *Regina*, Weill's *Street Scene*, and Menotti's *The Telephone*, *The Medium*, and *The Consul*. To this writer it is also unfortunate that he does not include the musical comedy of the motion pictures.

According to Mr. Smith, the American contributions to the theatre-music form have been chiefly surface improvements and alterations. He writes further: "It all boils down to a matter of greater technical acumen in concealing the joints, rather than a revision of the single basic form that applies to all light

pieces for the musical stage—except the revue, which is substantially a glorification of the variety show." The whole tone of musical comedies during the past thirty years reflects in striking fashion our national moods, attitudes, and interests. The lyrics, choreography, and music have made steady progress. But the author sees no tendency in musical comedy to develop itself in the direction of the so-called lyric theatre or opera. "Musical comedies and revues are still entertainments; if they are art at all, they are only incidentally so."

The above statement should not be considered to indicate a deprecatory attitude toward musical comedy but rather a sense of proportion which is not, however, allowed to blunt the reader's appreciation of this glamorous episode in the American theatre.

C. R. Kase,
University of Delaware

STILL SEEING THINGS. By John Mason Brown. New York: McGraw-Hill Book Company, Inc., 1950; pp. ix+335. $3.75.

Devotees of John Mason Brown and *The Saturday Review of Literature* will welcome *Still Seeing Things*, third in the series of *Seeing Things* books. Mr. Brown has chosen for reprinting thirty-four of his presumably favorite essays which have appeared in the SRL during the period from October 2, 1948, to April 15, 1950.

John Mason Brown cannot be accurately described as a play reviewer. Now that the SRL has released him from "the constabulary duties which must be done night after night, for the theatre's sake as well as the public's," and he is free to choose what he shall write about, Mr. Brown describes his literary aims in the essay which he wryly entitles "Pleasant Agony."

"My hope each week . . . is to be led by the specific instance from the particular to the general. This means attempting . . . to reflect as well as to react, to apply no less than to report, and to use a topic not as an end in itself but as a springboard to something larger."

His hopes seem well fulfilled. His essays serve as valuable commentary on life and times. It well may be that the 21st century will view our present-day American arts and letters largely through the eyes of John Mason Brown, and what a panorama those analytical searchlights illuminate!

In this volume, his philosophizing runs from Eliot's *Cocktail Party* to Mae West's *Diamond Lil*, from Olivier's *Hamlet* to *Mr. Belvedere Goes to College*, from Sherwood's *Roosevelt and Hopkins* to *Vogue's Book of Etiquette*.

To all this diversified material, Mr. Brown brings his usual zest for life and his own special brand of creative analysis. *Still Seeing Things* stands as a worthy third volume of a series many people hope will continue. To feel that every two years we could look forward to a compilation of the best of John Mason Brown would indeed be pleasant.

The three present volumes of the series have been described by the New York *Herald Tribune* as "required reading for both friends of the theatre and humanity."

Marion June Mitchell,
Emerson College

PLAY PRODUCTION. By Henning Nelms. New York: Barnes and Noble, 1950; pp. 304. $3.25 (paper, $1.50).

Whether you wish to know how to set up a theatre organization, how to create a character, how to design a setting, how to direct a play, how to light it, how to make up the program, or how to prepare a bookkeeping system for a theatre enterprise, you will find an answer in this new volume by Henning Nelms. All phases of theatrical production are treated in detail and with numerous valuable illustrations.

The "how to do" passages—and these constitute a large section of the book—are for the most part clear and concise. For example, Nelms gives explicit instructions for the uses and preparation of *papier mâché*, and for the mixing of dry pigments; he includes a helpful color cone indicating the relative positions of the commercially available dry colors. This stage handbook quality is, I believe, its greatest virtue.

On the whole, however, the book makes an obvious attempt to be all things to all people—at least to all theatricians. This is to be a complete and thorough treatment of all aspects of theatrical production for *all* theatre workers. The format of topical paragraphs and bold-faced headings suggests a high-school text. At the same time the textual material itself seems most often and more reasonably within the range of the college student. The sections on organization and lighting indicate that the book is intended for theatres with comparatively large staffs and financial resources. Notes on the "casting committee" seem aimed at the community theatre. Part of the subtitle suggests a "Guidebook for the Playgoer." Considering the diversity of techniques involved in var-

ious phases of theatrical production, the tremendous range of "frames of reference" toward theatre art and the varying degrees of technical proficiency, financial resources, and artistic potentialities, I do not believe an entirely satisfactory volume of the broad and all-inclusive range Nelms—or his publisher—envisioned can be produced.

The chapters on directing are derived directly from Dean—Nelms gives him credit—with the addition of some diagrams and charts. If Dean is to be elaborated on, I feel, he needs the good writing hand of a stage director who leans away from rather than toward the attitudes of designer and technician. The chapter on lighting is unadulterated McCandless—proper credit given here also. Considering the good advice Nelms provides in other places for the amateur stage technician, one wishes the lighting section could have included some suggestions for the theatre that simply could not afford, "at least six ellipsoidal-reflector spotlights for auditorium spots and six of the stepped-lens type for teaser spots."

Some may object to a 1956 volume on play production that limits itself to the conventional proscenium type installation and technique with no attention to "arena," "theatre-in-the-round," or "flexible staging." Most, I think, would label the "selective bibliography" scanty and incomplete. If, for example, the chapter on lighting is to be based on McCandless, his *Method of Lighting the Stage* belongs in the bibliography.

RICHARD MOODY,
Indiana University

THE LONDON THEATRE IN THE EIGHTEEN-THIRTIES. By Charles Rice. Edited by Arthur Colby Sprague and Bertram Shuttleworth. London: Printed for the Society for Theatre Research, 1950; pp. vii+86.

For taking this manuscript down from the shelves of the Harvard Theatre Collection and making it available to us today, Professor Sprague and Mr. Shuttleworth, as well as Dr. William Van Lennep, the curator of the collection, are entitled to the gratitude of all students of stage history; for it is a valuable contribution to the subject and, what is more, it makes intriguing reading. It is a compilation of selections from "The Dramatic Register of the Patent Theatres &c. 1835-1838" copied into eight volumes in the author's handwriting. These selections are the notes of a youth of nineteen who, like John Howard Payne, entered the field of dramatic criticism early. By day he was an attendant at the British Museum; by night he was an avid theatre-goer. He set about his avocation with surprising perseverance and zeal, studying and even copying out the reviews of the professional critics before trying his own hand. Before he was twenty he was ready to tackle the job himself, and the results fully justify the time and energy he had obviously devoted to his labors.

He was exceptionally well equipped both by natural talents and by his self-imposed training. As Professor Sprague says, he was "no Hazlitt," but "Rice sets down in painstaking detail what he saw and heard upon the stage." He set down meticulously his own opinions of the plays he saw and of the actors who performed them. Although he was no rebel against the tastes and preferences of his day—like his contemporaries he thought Sheridan Knowles the "modern Shakespeare," and went so far as to say that "There are some scenes in *The Wrecker's Daughter* which, for grandeur of expression, and startling interest, cannot be surpassed in the most celebrated works of even Shakespeare himself," and that Talfourd's *Ion* was "the most masterly effort of its age"—he was, nevertheless, sufficiently independent to prefer the acting of John Vandenhoff to that of the current idol, Macready. The value of his criticisms however, lies, not in his personal appraisals, but rather in his recording of the details of what he saw and what he heard. He gives us the facts, and we can draw our own twentieth-century conclusions. On the other hand, he certainly was not free from prejudice. He intensely disliked Forrest and all his works, though he did strive to be fair. In fact, he was definitely allergic to American actors. "Previous to the planting of American actors in the Gardens of Drury-Lane, Covent-Garden, &c., our transatlantic brethren had always been spoken of here as excellent theatrical critics; and now that they have visited us, nothing less than the 'lie direct' can be applied to the statements concerning the supreme judgment of the inhabitants of the United States; their first-rate actors are merely secondary melodramatists!" (This diatribe was inspired by Thomas Sowerby Hamblin, who, incidentally, was a native, not of the United States, but of London itself.)

Yet perhaps the greatest value of these notes is to be found in their re-creation of a day gone by—other times, other manners! Rice brings back to life a period when the London playgoer could see each season a goodly pro-

portion of the plays of Shakespeare, and, what is more, could study the varying interpretations of several really important actors. It was a time, too, when a public took their plays and their acting with the enthusiastic seriousness reserved today for baseball fans. This public knew the texts of the great dramas so well that they could detect any deviations, and could check the readings of the different stars. Furthermore, they were permitted, indeed expected, to express their opinions in ways which left no doubt as to what their opinions were.

All in all, Mr. Rice spent his spare moments usefully, and his editors must, as I have said, be thanked for bringing the fruits thereof to our attention.

WILLIAM G. B. CARSON,
Washington University

DRESSING THE PART. A History of Costume for the Theatre. By Fairfax Proudfit Walkup. (Revised Edition). New York: Appleton-Century-Crofts, Inc., 1950; pp. 423. $5.00.

This book is a revised edition of a text published under the same title in 1938. The reviewer of any such work must bear in mind that an author on stage costume must have a thorough knowledge of the history of our world, the people who were the primary influences in forming history, the social and political factors which conditioned the efforts of the literary, musical, and artistic craftsmen who picture these ages for us, and lastly a keen perception of the aims of a theatrical production and the ability to select any of the above factors for use in the physical depiction of a stage character. *Dressing the Part* certainly gives the reader assurance that the author has this knowledge and uses it wisely in her text.

Gilmor Brown, in his foreword to *Dressing the Part*, says, "Mrs. Walkup is sharing with you, its readers, as much of her hardly earned experience, her fine technique and art of designing, as it is possible to get between the covers of the book." His last sentence sums up the greatest delight for the reader of this revised edition; the original book did not give the impression that the author had contributed as much of her vast store of knowledge and experience as was possible. The revised copy contains a judicious selection of historical material, and numerous interesting, often humorous, anecdotes connected with the clothing of historical personages. The advisory material on construction of garments and choice of materials at the close of each chapter is easy to follow. The Appendix contains a well-chosen list of plays which can be costumed in each of the periods of history studied in the book. All these elements are embodied in a readable format and accompanied by numerous detailed drawings of garments, which greatly add to the clarity and value of the revised edition. Moreover, this volume is the only work on the history of stage costume which contains a complete study of clothing from 1935 to 1950. The latter is extremely well done, considering the numerous changes in women's clothing in this brief period and the difficulty entailed in forming a clear perspective of any phase of the time in which we live.

Since its first edition *Dressing the Part* has always been a valuable and informative part of any theatre library, as well as a delightful text for both student and teacher. The revision, with its many changes and additions, is not only valuable, informative, and delightful but a necessary aid to the teacher and the student of theatre.

ESTHER KLEIN ELFENBEIN
State University of New York, Oneonta

STAGE MAKE-UP. By Yoti Lane. Minneapolis: Northwestern Press, 1950; pp. 188. $2.50.

At long last Yoti Lane, Director of Drama at Cambridge House Theatre School, has prepared a book on stage make-up which, in her own words, strives to go beyond similar books on the market that only help the beginner through the elementary stages of learning the art of make-up. In this reader's opinion she attains her objective. Miss Lane believes that stage make-up is the problem of the individual actor rather than a part of production to be left in the hands of an inadequately prepared committee and tardily taken care of in the last few moments before curtain time. This point she emphasizes again and again throughout the book.

An interesting classification of make-up tricks for various age groups is presented, but always with an eye to the individual differences of actors and the relationships of those actors to parts. It never degenerates into the usual "stock type" classification, such as "old man," "old woman," "hero," "villain," "ingenue," and the like. A great deal of attention is paid to suiting the make-up of the individual to the part he is playing; full consideration is given to the actor's character and personality.

Several chapters in the book are devoted to make-up for concerts, variety shows, and photographs; and make-up for television is also con-

sidered. The possibilities of plastic make-up are discussed.

The latter part of the book is devoted to make-up charts for famous plays, both classical and modern, such as *Hamlet, Uncle Vanya, Dinner at Eight, Lady Windermere's Fan, Juno and the Paycock,* and *The Two Mrs. Carrolls.* The discussion of each part and its make-up requirements is really a character sketch.

Miss Lane makes the reader realize that make-up is an element of dramatic production which has been sadly neglected.

EARL G. HOOVER,
Kansas State College

HANDBOOK OF BROADCASTING: THE FUNDAMENTALS OF AM, FM, FAX, AND TV. By Waldo Abbot. New York: McGraw-Hill, 1950; pp. 494. $5.00.

Waldo Abbot's *Handbook,* which first appeared in 1937, served a whole generation of educational broadcasters. The third edition of this pioneer text preserves the qualities of forthright pragmatism which made its predecessors so valuable a *vade mecum* in school broadcasting and student training. The *Handbook* is packed with sound and specific advice on how to make much out of little—how to stretch a scanty budget, how to use community resources, how to obtain free literature, how to secure cooperation from useful agencies both on and off the campus. Its suggested class projects (including complete directions for building a wired wireless station) and class assignments are eminently usable.

Each edition has necessarily broadened its scope as the field itself has expanded. Without altering the basic fabric of the *Handbook,* Professor Abbot has made a thorough-going revision, consulting half a hundred schools which have used the previous edition; much material has been re-arranged in more logical order, some has been excised entirely, and a good deal of new material has been added. A chapter on FM, TV, and facsimile, one on television production, and a section on tape recording are among the major additions.

Revisions of a substantive kind, however, are perhaps not so interesting and significant as less conspicuous changes which reflect a changing concept of the place of radio instruction in curricula, a new approach to instruction, and a new set of critical standards. In the second edition, for instance, the sample scripts are from Professor Abbot's writing classes and frankly labeled "amateur"; the new edition substitutes "specimen professional scripts," and includes such items as episodes from the "Lone Ranger" and "The Goldbergs." A chapter on "Poetry Programs," a section on "The Use of Public Address to Teach Backward Students," and most of "Teaching the Broadcaster" have disappeared. The chapter on "The Radio Day," near the end of the second edition, has been expanded and moved forward as "Programming" in the present edition; and "Servicing the Sponsor" has become "The Business of Radio and TV Advertising." Such modernizations tend away from the older concept of educational broadcasting as apart from commercial broadcasting, a concept often characterized by an ambivalent attitude of superiority joined with a tacit sense of inferiority.

Despite up-dating, the *Handbook* necessarily still has its roots in the past. Its differences from some of the more recent writing in the field are instructive. On the positive side, its orientation (as implied by style, selection of examples and illustrations, suggested projects and assignments, etc.) is toward the older approach. On the negative side, the omission of the critical paraphernalia for the evaluation of station performance is notable. Neither the chapter on "Radio in the Public Service" nor that on "The Law as it Affects Broadcasting" deals with the ethical and legal problems peculiar to broadcasting as a mass medium licensed to serve public interest. In the suggested class assignment on programming the student is asked, "In what way and to what extent does your local station conform to the ruling of the F.C.C. that it must serve 'public interest, convenience, and necessity'?" The student is not referred to the rationale on public service programs provided by the "Blue Book." The same assignment sends the student to the MBS and NBC program manuals, but does not allude to the NAB Code. "The Law as it Affects Broadcasting" is probably the most compact survey of radio libel, performance, and copyright laws available, but it is reproduced almost without change from the 1941 edition. Virtually nothing is said about important (even if not definitive or conclusive) developments since that time in the application of laws to television; nor are significant recent regulatory developments covered. It is surprising to read, "There are two ambiguous phrases which really are the basis of radio law: first, 'power to determine whether or not a radio station is acting for public interest, necessity, and convenience,' and, second, 'no person within the jurisdiction of

the United States shall utter any obscene, indecent, profane language by means of radio communications.' " And it is even more surprising to be told flatly and without explanation that "just what types of programs satisfy public interest and necessity is not known."

Obviously one book, no matter how compendious, cannot contain everything that might be thought relevant in a handbook of broadcasting. Judgment must intervene to weigh, to select, and to reject. These comparative notes are not intended invidiously; they seek to define through concrete example the limitations on the point of view which Professor Abbot adopts. He feels that a handbook of broadcasting has enough to cover without attempting to thread the jungle of controversy and regulatory confusion which surrounds some of the problems of broadcasting. This omission does not detract from the solid usefulness of the *Handbook* in the other areas. No text could be more helpful to the teacher and student in need of practical aid. As a reference and source book, the *Handbook* belongs near the dictionary on any reference shelf for teachers of broadcasting.

SYDNEY W. HEAD,
University of Miami

BEGINNING RADIO PRODUCTION. By Melvin R. White. Minneapolis: The Northwestern Press, 1950; pp. 208. $3.00.

MICROPHONE TECHNIQUE FOR RADIO ACTORS. By Melvin R. White. Minneapolis: The Northwestern Press, 1950; pp. 54. $.60.

RADIO SCRIPTS FOR PRACTICE AND BROADCAST. By Melvin R. White. Minneapolis: 1950; pp. 208. $1.00.

Professor White has made three worthwhile additions to the slender library of radio textbooks. His work will undoubtedly find wide use and prove helpful to many students and teachers. *Beginning Radio Production* is a sound book which gives ample evidence of the author's wide experience and mature judgment concerning radio. The style is homey and the approach to the stringencies of commercial radio is frank, mellow, and practical.

In the Preface of *Beginning Radio Production*, the author, who is Coordinator of Radio Services and Associate Professor of Speech in the University of Hawaii, describes the purposes of two of these books: "*Beginning Radio Production* and the accompanying collection of radio scripts, *Radio Scripts For Practice And Broadcast* . . . provide the necessary fundamentals to assist any individual or group of individuals, high school, college or university, little theatre, or church group, to achieve skill in broadcasting. No attempt has been made to be all-inclusive, or to include technical details, or to suggest that all available knowledge on radio production is sandwiched in these pages. But beginning groups will find answers to most of their production problems."

Chapter I, of *Beginning Radio Production*, is an interesting and wise introduction to radio and radio production. Chapter II, which treats of the fundamental tools of production, could well have been expanded to include such essentially related topics as turntables, tape recorders, remote broadcasts, and studio arrangements for music broadcasts. Chapter XIV, titled "Problems of Integrating Production," provides a stimulating challenge to student directors. Here, however, it must be noted that the author does not provide the specific assignments which will guide students into the practice sessions essential to the mastery of broadcasting equipment. The need for such materials, and the author's obvious command of this phase of his subject, combine to make this omission regrettable.

The chief objective of the book is to be noted in the nine chapters (of the total fifteen) which consider deftly a single phase of radio production: radio speech. In these chapters the book is at its best.

The over-all effectiveness of the material is strengthened by the inclusion of radio terminology in the body of the text.

Radio Scripts For Practice And Broadcast and *Microphone Technique For Radio Actors* supply varied and valuable practice materials to serve as functional teaching aids.

HALE AARNES,
Stephens College

ESSAYS IN TEACHING. Edited by Harold Taylor. New York: Harper & Brothers; pp. ix+239. $3.00.

THIS IS TEACHING. By Marie I. Rasey. New York: Harper & Brothers; pp. xi+217. $3.00.

These two volumes present in different ways a "progressive" conception of student-centered teaching. President Taylor of Sarah Lawrence College contributes the first and last unifying essays in a collection of sharply focussed statements on what the teacher really is, or should be, attempting. "The idea of a college must be that of a place where liberal values can survive and be put to the use of society. The task of a college is to teach liberalism . . .

conceived as a classless philosophy which draws individual human beings closer together, teaches a concern for the welfare of all social groups and all countries, and judges the value of arts and societies by the effect they have upon the enrichment of individual human lives. This is not done by teaching science, the humanities, the arts. It is done by teaching young people the content and meaning of these forms of knowledge with the intention of developing in them a liberal attitude toward life and society."

There is little of the virtues of detachment in these pages. There is a devastating account of the decay of values, but the authors of these essays have their own values and mean to get them accepted. They praise independence of thinking, freedom from curricular restraints, stimulation of individual interests, the fight against mass production and the mass mind, but they know what liberalism is and does, and they mean to make this knowledge prevail. The proprietors of the various fields of knowledge here represented, literature, philosophy, psychology, history, art, music, biology, sociology, all make it their first obligation to know the student, to disregard the claims of systematically organized knowledge, and to administer such therapeutic doses as will, in the Quaker phrase, speak to the condition of the individual.

It is an old saw that in the secondary school a teacher teaches pupils, and in a college a teacher teaches subjects. But very evidently at Sarah Lawrence a teacher teaches pupils all through college. Impersonal and systematic expositions of subjects are apparently deferred to the graduate school or later. The essays reveal an easy mastery of subject matter that suggests that competent scholars are well loaded to shoot their subjects on the wing, and are equally prepared to shoot high or low.

This volume is an excellent antidote to the general post-war swing to a required curriculum; it asserts that the unity of the well-integrated student is more important than a speaking acquaintance with the fields of polite learning. The essays are written with verve and conviction, and although they will arouse many controversial responses they make it clear that a group of diverse individuals have united to make a common assault upon immaturity.

Marie Rasey's volume illustrates the same processes as carried out in the field of personality development by one teacher in one course. Again systematic exposition and required reading are discarded for a group dialectic aimed at illumination and insight rather than mere knowledge. Through fifteen class sessions a concretely described group of students present their difficulties in understanding a small number of abstract principles, and are led by a Socratic teacher to see that these principles were really imbedded in their own experience all the time.

In the field of speech, which is notably student centered, teachers have often suffered by contrast with the expositors of systematic knowledge. In so far as the approach of these books is accepted—and the progress in this direction will be slow—the efforts of teachers of speech are likely to gain more sympathetic understanding from their colleagues in other fields.

EVERETT HUNT,
Swarthmore College

HOW IT FEELS TO BE A TEACHER. By Mary V. Holman. New York: Bureau of Publications, Teachers College, Columbia University, 1950; pp. 207. $3.25.

How It Feels to Be a Teacher is an unusual book. It is filled with case studies, actual experiences, and bits of advice tempered with sound educational philosophy. It is readable, interesting, and vastly entertaining, for the style is simple and direct; it is pedantic without being dull.

According to Mary Holman, children, parents, administrators, educators, and society all know what *they* expect of the teacher, but the author believes that how the teacher herself *feels* (and the book is directed mostly to the feminine sex since eighty per cent of America's teachers are women) is most important. As Miss Holman says, "The experiences necessary to the life of the well-adjusted teacher are overlooked." This statement is the "keystone" of the material presented.

Following introductory material listing what the various members of society expect of teachers, the common needs of all teachers are discussed: (1) recognition, (2) new experiences to brighten life, (3) a sense of security, (4) recreation and exercise for health, (5) a home of her own, (6) faith in the future. This material is capably handled. Other chapters show how favorable experiences in early life, during the teens, and in college contribute materially to the adjustment of the teacher. Chapters dealing with the parent's point of view and the child's point of view follow. An excellent chapter entitled "The Profession, Its Complexities and Dilemmas" considers such significant issues as "The Teacher and the Board

of Education . . . The Superintendent Is a Very Important Person . . . The Principal Presides and Participates . . . The Supervisor Is a Person, Too." Case studies given here are interesting, although the reader cannot help wishing that the author occasionally had gone one step farther and given the solution of the problem a more detailed treatment. The feeling persists, too, that some of the good teachers described in this book could not have helped being a trifle stuffy.

How It Feels to Be a Teacher certainly throws new light on the teaching profession. The book can be read profitably by teachers, administrators, supervisors, college professors, boards of education, and parents. As Mark Twain says, "When your illusions are gone you may still exist, but you will have ceased to live." This book will help to preserve your illusions.

DOROTHY WEIRICH,
Webster Groves (Missouri) *High School*

PREACHING IN THE GREAT TRADITION. Neglected Chapters in the History of Preaching. The Samuel A. Crozer Lectures for 1949. By Ray C. Petry. Philadelphia: The Westminster Press, 1950; pp. 122. $2.00.

The rhetorician, as well as the teacher of homiletics and the preacher, should welcome any window which promises to admit light upon the shadowy corridors of Patristic and Medieval preaching.

Ray C. Petry's small volume, *Preaching in the Great Tradition*, opens such a window, and provides interesting glimpses of the personalities who shaped the Great Tradition. As the author explains in the preface, "This book treats of neglected aspects in the history of preaching. It is designed to serve as a companion volume to my source edition, *No Uncertain Sound: Sermons That Shaped the Pulpit Tradition*, The Westminster Press, 1948. The primary texts and critical apparatus of that work support and illustrate the fresh contributions of this study. The present work facilitates the effective use of that anthology."

The "Great Tradition" is the fifteen centuries of pre-Reformation church history, which Professor Petry considers to be the common heritage of all Christendom, Protestant as well as Catholic. His thesis is that the rediscovery of the evangelistic and ministerial impulse of those centuries will contribute to closer fellowship among the churches.

The book is divided into four chapters: The Christian Heritage and Ministerial Responsibility, Preaching and Teaching in the Christian Ministry, Preaching and the Ministry to the Common Life, and Preaching the Word and the Ministry of Worship. After brief introductions, each of these topics is analyzed, and the attitude of the Great Tradition toward each of the sub-topics is chronologically developed by quotations from sermons in the anthology, *No Uncertain Sound*.

The reader might object that Professor Petry is more eulogistic than critical of the period. Beginning with certain assumed concepts of preaching, he proceeds to quote from only such sources as agree with those concepts. The reader might wonder, too, at the implication of continuity in the Great Tradition. Although Petry recognizes "the period of homiletic decadence from the sixth to the twelfth century," that recognition is only incidental. The overall view is of a magnificent rolling plain, rather than a series of shadowed valleys broken at irregular intervals by sunlit peaks. Men separated by ten centuries are treated as contemporaries sharing majority points of view. Furthermore, this reviewer finds particular difficulty in accepting the thesis that Biblical preaching was a significant characteristic of the Middle Ages. Was it not the absence of just such Biblical emphasis against which John Wyclif principally protested? and was not his own Biblical emphasis the principal mark of his attempted reform?

Nevertheless, Professor Petry's is a fresh and stimulating analysis of basic principles underlying Christian preaching. The preacher and the teacher of homiletics will read with profit his own wise comments and the excerpts from pre-Reformation preachers—from Origen to Peter Menot. The rhetorician will be particularly interested in the summary of Part IV of Augustine's *On Christian Doctrine*, in the analysis of thirteenth-century use of *exempla*, or sermon illustrations, and in the extended discussion of John Wyclif's concept of preaching.

In the companion volumes, *No Uncertain Sound* and *Preaching in the Great Tradition*, Professor Petry has made a real contribution to the understanding of medieval preaching.

FRED J. BARTON,
Abilene Christian College

THE RISE OF WORDS AND THEIR MEANINGS. By Samuel Reiss. New York: Philosophical Library, 1950; pp. 301. $3.75.

The *fata morgana* which has beguiled students of language into quests for ultimate ori-

gins takes many shapes. To the tune of bow-wow, yo-he-ho, ding-dong, and even goo-goo, adventurers have plunged into the primordial jungle and have always come back with empty hands. Like most modern linguists, Samuel Reiss, in his *Rise of Words and their Meanings*, scoffs at these expeditions for the lost treasure of a primitive word-hoard and exposes the false claims of onomatopoetic origins. But in rejecting the search for origins he also rejects the historical approach to linguistic research and finally dispenses with historical grammar altogether. Furthermore, although he distrusts absolutes, whether in logic, mathematics, or art, and insists upon the relative value of all indicators, his mentalist approach to language betrays him into an assertion of origins and absolutes of his own making. It leads him to the conclusion that Chinese *sung* is to be equated with English *sing*, that Swahili, Hebrew, Hungarian, Malay, and Chinese are all "disguised English," and that "the sound of *bang* is intimately related to the meaning of *bang*." Thus an argument which sets out to demolish the ikons of historical grammar culminates in an all-embracing system of bow-wow, without benefit of history, the old myth being recommended to contemporary taste by such well-worn, modern-seeming catch-words as *semantic, dynamic, Gestalt, variable*, and *vector*. Casual bows in the direction of psychology, symbolic logic, and modern mathematical theory fail to disguise the central tendencious argument which reflects the monistic and analogist bias of Plato's *Cratylus*.

Mr. Reiss sets out to discover the "basic character or origin of words," by merging phonetics and semantics into a "new science of phoneto-semantics." He devotes all twelve chapters of his book to the building of a "phoneto-semantic bridge" over which the mind will travel to the discovery that "all mankind speaks one language." Thus he revives the monogenetic theorizing of Trombetti's *Elementi di Glottologia* (1923), which equated numerals in Bantu and Munda, pronouns in Hamitic and Dravidian, and verbs in Georgian and Amerindian. Mr. Reiss argues more subtly, in that he makes due provision for variables, but his conclusions are equally fantastic. In building up a "concept of word origin" he falls back on such metaphysical dodges as *basic, origin, natural*, and *essential*. If we grant his assumptions and join in his search for essences and final causes, we must conclude that all language is one idea, whose name is *motion*. Thus a work which repudiates the study of historical origins and rejects the dogma of set categories finally asserts that the verb is more primitive than the noun. Here we are again in the presence of the *logos* which was in the beginning but now appears in a "dynamic" modality so as to satisfy the whims of modern fashion.

Mr. Reiss postulates unity and then establishes that unity by whatever linguistic process will yield the desired solution. He takes a combination of sounds and relates it to any other combination in the same language or any other language, in the same period or in any other period. Thus by listing chance phonetic resemblances bound together by a direct or an indirect link of meaning, he shows how all languages constitute "an organic whole." Furthermore, he assumes that "the same vocabulary-building mechanism must, from its very nature, apply to the native vocabulary of any language whatsoever." Consequently he draws up a series of words until he finds a word meaning "to strike"; then he assumes that this meaning is a "root idea" and that all simple words in all languages spring from this idea. The application of this method is facilitated by the assumption that "sounds related to the same or related sounds are related to each other." If *f* varies with *h* in one language or in a group of languages, he postulates a world-wide and an age-old variation of *f* and *h*, and since both *f* and *h* enter into other variations somewhere in the languages of the world, he can establish an endless series of permutations whereby any sound may be substituted for any other sound. Mr. Reiss expedites the building of "phoneto-semantic bridges" by adopting some novel heresies: *f* is an "aspiration of *p*"; the *ng* of *ring* represents a "nasalized *m*"; English words derive from Sanskrit and Slavic; English *h* evolves from Greek *k*, so that *hollow* develops from *koilos*, and the distinction between cognates and derivatives disappears. Evidently deceived by English spelling, the author links *wheel* with *whole*, which "it resembles phonetically."

In a treatise on language it is surprising to learn that "vowels are of a secondary character" and that "the word does not matter." By ignoring vowels and avoiding pedantic concern for words, the author is free to construct a "democratizing" theory of language which manipulates sounds by whatever phonetic or unphonetic process seems convenient. In this way he establishes "phoneto-semantic bridges" which reduce the study of language to the condition of wishful equating that prompted Voltaire to describe philology as a science in which con-

sonants count for little and vowels for nothing at all.

VLADIMIR JELINEK,
Washington University

THE MAKING AND MEANING OF WORDS: A COMPANION TO THE DICTIONARY. By G. H. Vallins. London: Adam and Charles Black (Macmillan import), 1949; pp. 216. $1.75.

Writing in the tradition which Henry Bradley and L. P. Smith made gracious, G. H. Vallins has produced a brief and pleasant introduction to historical English grammar. Modest in aim and lucid in style, his small volume contains no new facts or theories but provides the beginner with an informative general outline of lexical and morphological developments in English. The author's quotations, paraphrases, and faint echoes of well-known literary passages adorn without in any way detracting from the careful scholarship that underlies even his most casual remarks. Mr. Vallins brings philology out of seminars and libraries to banish ignorance and prejudice; even when he touches upon the intricacies of Grimm's Law, his careful phrasing simplifies without distorting. His pertinent illustrations from the classics and the vulgate exalt neither source at the expense of the other, although one suspects that a choice quotation from Milton is dearer to him than the rarest phenomenon of illiterate speech.

Since a knowledge of phonology and syntax is indispensable in even the most elementary study of historical linguistics, Mr. Vallins might have made his work more instructive had he enlarged its scope to include a short but systematic exposition of these matters. A sketch of the major developments in English syntax would be especially useful to beginners because many of our best historical grammars give the subject scant notice. In a work designed to acquaint the novice with the structure of English, total disregard for the vexing problems of word order argues a neglect of substance for accident. The author could easily have made room for these essentials by sacrificing some of his comments on lexical matters, most of which are more fully treated by Ernest Weekley, G. H. McKnight, Bernard Groom, and a host of other coadjutors to Archbishop Trench.

To note minor flaws in a work as unpretentious as this may seem mere cavil; but because this book is almost invariably trustworthy, its slightest defects stand out sharply. To say that *home* in "to go home" represents the Latin accusative *domum* is both misleading and erroneous. To assume that *whilst* "owes its *t* to a confusion with the common superlative ending *-est*" is baseless and points up the unfortunate neglect of phonetic history in this book. The author wrongly assigns the meaning of *robotnik* ("a drudge") to *robota* ("drudgery"); he also oversimplifies the development of *(on) gemang* to *among*. His statement that the *c* in *cnawan* represents a "guttural spirant" must be a misprint. When he describes Old English compounds as "unwieldy," he misrepresents the flexibility of the native English vocabulary; and when he characterizes Norman culture as "more intellectual" than that of the Saxons, he must be spoofing. He introduces non-linguistic criteria into a linguistic discussion when he designates as "legitimate" any usage which "does not affect the general character of the language." Languages do alter their "character"; witness the change from scant-borrowing Old English to all-borrowing Modern English.

It is unfortunate that the author persists in using the terms *Anglo-Saxon* and *Medieval English* as though they were mutually exclusive and Anglo-Saxon were not of the medieval period. The reader could also dispense with trite remarks about Saxon robustness and Elizabethan enthusiasm, as well as with attempts to use a history of language as a homily on the joylessness of modern life. This reader would most willingly let die the vague and well-worn observation that language reflects life. We know too little about such matters to make even the most tentative pronouncements. Finally, although this is no fault in a book intended for a British audience, the narrating of the quarrels of the BBC, the SOED, Chambers, and Fowler may prove amusing but not particularly helpful to American readers, who must worry along with their own local feuds.

VLADIMIR JELINEK,
Washington University

DICTIONARY OF FOREIGN WORDS AND PHRASES. Edited by Maxim Newmark. New York: Philosophical Library, 1950; pp. iii+245. $6.00.

Dr. Newmark has compiled a list of some 10,000 foreign words and phrases which are becoming more and more common in American usage. As he points out, the global nature of our living is mingling the languages of the world to an unheard-of extent. Hence, while his *Dictionary* is of real and immediate value in such mundane tasks as ad writing and the preparation of fancy menus, it also has interest

for the lay reader who encounters a word or phrase unknown to him but essential to the understanding of what he is reading.

All the entries, whether of one word or several, are in straight alphabetical order. The languages range from Arabic and Anglo-Saxon through pidgin English and Russian to Turkish and Yiddish. In addition is a Greek supplement in the Greek alphabet compiled by Dr. Konrad Gries, Queens College, Flushing, N. Y.

The words and phrases are credited to the language of immediate origin rather than the ultimate origin or etymology. The cross-references are detailed and complete.

Obviously, no limit can be placed on the number of foreign terms which might appear in English. Dr. Newmark, therefore, based his choice on frequency of occurrence according to his own measurement.

The Editor was conservative in his choice: he selected many words such as *regalia*, *lager*, and *adagio* which are commonly used, yet have a foreign origin. The great majority of the listings are much less well known. Those who speak publicly will find the *Dictionary* a valuable aid in enriching and coloring their vocabulary. For the man who likes to turn a phrase, the *Dictionary* is a gold mine.

A number of proper names have been included, such as cities and geographical divisions. A complete listing of names from Literature and Mythology, with explanation to identify them, is also given.

To this reviewer, the *Dictionary* has a notable deficiency: no pronunciations are indicated. One realizes the near impossibility of attempting to set down an English pronunciation of a foreign language. However, Dr. Newmark was arbitrary in choosing his words and phrases and certainly arbitrary in his translation; an arbitrary Americanized pronunciation would scarcely be out of place. As it stands, the user of the *Dictionary* will be able to recognize the words and phrases in print and to know their meaning, but he may very well still be unable to say them or to recognize them when he hears them spoken.

BRUCE BARRINGTON,
Station KXOK, St. Louis

BRIEFLY NOTED

LECTURES ON PREACHING. By Phillips Brooks. Grand Rapids, Michigan: Zondervan Publishing House, 1950; pp. 281. $2.50.

The fine, large spirit of Phillips Brooks speaks for a new generation of ministers in this excellent reprint of his *Lectures on Preaching*, originally presented to Yale divinity students and published in 1877. Although the eight lectures are most helpful to the clergy, they contain much good sense relating to the character of the speaker, the form and structure of the sermon, the function of criticism, style, and audience adaptation that is pertinent to speaking of any kind.

MARIE K. HOCHMUTH,
University of Illinois

PRINCIPLES OF EFFECTIVE SPEAKING. By William Phillips Sandford and Willard Hayes Yeager. (5th edition). New York: Ronald Press, 1950; pp. vii+554. $3.75.

The newest edition of Sandford and Yeager's *Effective Speaking* continues to offer a sound approach to the problems of the beginning speech course. The text is clear in style and straightforward in organization; it requires, therefore, a minimum of explanatory lectures by the teacher and permits most of the time of the course to be devoted to student speeches. Particularly useful are the more than 130 pages of a section containing various types of speeches for study and analysis.

JOHN RANDOLPH,
Westminster College

SPEAK WITH EASE. By Russell Conwell Ross. New York: D. Van Nostrand Co., 1950; pp. 116. $2.00.

This is a cleverly written book, even though it treats the "art of speaking well" as an easily-come-by skill to be mastered by device rather than diligence. The principal device is the "Scattergram," which consists of jotting down at random all ideas on a given speech subject, then selecting and amplifying those to be used in performance. This technique is not new, and has much merit. It works best, however, with mature, imaginative students. As a sugar-coated approach to public speaking, *Speak With Ease* may prove an admirable poor man's Dale Carnegie.

DONALD H. ECROYD,
University of Alabama

DEFENSE OF WESTERN EUROPE. Compiled by Walter M. Daniels. The Reference Shelf, Vol. 22, No. 5. New York: The H. W. Wilson Company, 1950; pp. 242. $1.75.

This compilation by Mr. Daniels of the foreign news staff of the New York *Times* explores eight significant questions: 1. Is the North Atlantic Treaty necessary? 2. What will it do? 3. Whom will it defend? 4. What are the mili-

tary and industrial potentials of the nations? 5. What are the roles of the military branches? 6. How effective is economic defense. 7. Can words and ideas be utilized as weapons? 8. What are other proposals for political union? Current opinions of political opponents, international and military leaders, and Soviet dailies are fairly represented. An extensive bibliography relating to issues of the cold war is included.

MARGARET WOOD,
Northern Illinois State Teachers College

UNIVERSITY DEBATERS' ANNUAL, 1949-1950. Reports of Debates and Other Forensic Activities of American Colleges and Universities During the Academic Year. Edited by Ruth Ulman. New York: The H. W. Wilson Company, 1950; pp. 355. $2.50.

Two television broadcasts and two international debates highlight volume XXXVI of this valuable series. For television audiences Pittsburg and Western Reserve conducted a mock trial on communists as teachers; Johns Hopkins discussed wiretapping. The international debates pitted Oxford against Iowa on nationalizing basic industries, and McGill against Middlebury on the prohibition of strikes in public utilities. Six other debates, varied in subject matter, form, and geographical location, complete the selection.

GREGG PHIFER,
Florida State University

YOUR CAREER IN TELEVISION. By William I. Kaufman and Robert Colodzin. New York: Merlin Press, 1950; pp. xx+206. $2.95.

This soft-covered book is an informative, breezily-written discussion of television, with chapters on the work requirements of the various positions in a television station: station manager, production manager, studio direction, film, etc. In presenting a comprehensive view of station operations, the book may actually be of greater usefulness to teachers than its title suggests. No table of contents or index is given, but space was found for an irrelevant preface which makes no reference to the pages that follow.

GIRAUD CHESTER,
Queens College

LOVE POEMS OF SIX CENTURIES. Edited by Helen Husted, with an introduction by William Rose Benét. New York: Coward-McCann, Inc., 1950; pp. xxxi+287. $4.00.

Mrs. Husted has made an interesting and useful collection of love poems, issued here in an attractive format. The book's limitation is its attempt to force poems into six arbitrary categories: Innocence, Desire, Fulfillment, Pain and Parting, Maturity, Love's Immortality. Hence Matthew Arnold's "Dover Beach," appears under Desire, while a passage from Shakespeare's *Antony and Cleopatra* is classified under Innocence! Such wilful editorial judgments and the dubious practice of including excerpts from long poems and plays mar the reader's pleasure, but the collection in general is welcome enough. Lee Maril's decorations are banal.

WALLACE A. BACON,
Northwestern University

BOOKS RECEIVED

FROM WEALTH TO WELFARE. By Harry K. Girvetz. Stanford, California: Stanford University Press, 1950; pp. xiii+323. $5.00. ("defines in a systematic way the difference between the classical liberalism of the eighteenth and nineteenth centuries and liberalism today.")

MORE UPSTATE NEW YORK PLAYS. Edited by A. M. Drummond and E. L. Kamarck. Ithaca, New York: Cayuga Press, 1950; pp. 121. $1.50. (a collection of seven plays. "This is the third publication of Upstate New York plays chosen from scripts collected by The Project for New York State Plays, sponsored by the Cornell University Theatre and by the Rockefeller Foundation through the National Theatre Conference.")

MRS. CARLYLE, A HISTORICAL PLAY. By Glenn Hughes. Seattle: University of Washington Press, 1950; pp. 263. $2.50. ("a dramatization of the . . . life of Jane Carlyle and the slow stubborn rise to literary fame of her temperamental husband, . . . Thomas Carlyle.")

PLAYWRIGHTS IN ASPIC. By A. E. Wilson. Denver: University of Denver Press, 1950; pp. 129. $2.50. (One situation is common to twenty-one brief plays—a letter gets into the wrong hands. The author parodies the styles "of nearly all the famous playwrights from the Renaissance to the present—Shakespeare, Wycherley, Sheridan, Ibsen, Tchekov, Wilde, Pinero, Shaw, Synge, Barrie, Maugham, O'Neill, Elmer Rice, Noel Coward, Maxwell Anderson, J. B. Priestley, Clifford Odets, Emlyn Williams, James Bridie, Tennessee Williams.")

IN THE PERIODICALS

Laura Crowell, *Editor*

RHETORIC AND PUBLIC ADDRESS
LAURA CROWELL
University of Washington
DISCUSSION AND DEBATE
WESLEY WIKSELL
Louisiana State University
RADIO AND TELEVISION
HALE AARNES
Stephens College
DRAMA AND INTERPRETATION
ALBERT E. JOHNSON
University of Texas
LANGUAGE AND PHONETICS
BERT EMSLEY
Ohio State University
SPEECH SCIENCE
LORETTA WAGNER SMITH
Brooklyn College
THE TEACHING OF SPEECH
LEIGHTON BORIN
Northwestern University
PSYCHOLOGY AND PATHOLOGY OF SPEECH
DUANE C. SPRIESTERSBACH
State University of Iowa

RHETORIC AND PUBLIC ADDRESS

AARNES, HALE, "Forensic Opportunities in Broadcasting," *Speech Activities*, VI (Autumn 1950), 134-136.

Broadcasting has already affected public speaking significantly in terms of skills required. The writer reasons that the present world needs more forensically trained men and women, and suggests revising old contests and devising new forms to bring training up-to-date. He suggests contests in announcing, newscasting, commentary speaking, book reviewing, ad-libbing, interviewing, radio debating and discussing; in each case he specifies methods of conducting the contest and analyzes its peculiar advantages. Here are excellent suggestions for training students to meet adult speech situations.

DONALDSON, ALICE, "Public Speaking in Missouri: 1904," *The Southern Speech Journal*, XVI (December 1950), 117-132.

The author uses the comment of Missouri newspapers to determine the critical standards applied to speakers in 1904. She discusses the news reports under the traditional five-fold classification of rhetoric, and introduces colorful excerpts from them.

EDNEY, CLARENCE, "A Working System of Ideas," *The Southern Speech Journal*, XVI (December 1950), 145-151.

"Our instruments of communication will contribute to our well-being in direct relation to our ability to speak with veracity and responsibility and to listen with discrimination and judgment." The teacher of speech has pressing responsibilities in this era of new instruments and must accompany his efforts by "insistence upon freedom of expression for all representative ideas."

GUNDERSON, ROBERT GRAY, "The Magnanimous Mr. Clay," *The Southern Speech Journal*, XVI (December 1950), 133-140.

A detailed story of the activities of Henry Clay in the presidential campaign of 1840. The Whigs were running W. H. Harrison as their candidate rather than the ambitious Clay.

HIGHET, GILBERT, "The Art of Persuasion," *Vogue*, CXVII (January 1951), 142-143, 179.

The author explains two types of persuasion: the ordinary and the incalculable. In the first, reason is preceded by real or imitated kindness. In the second, no rules are followed and the phenomenal results, when obtained, accrue from will-power and concentration. At both levels the persuading must be done gradually.

HOSHOR, JOHN P., "Some Comments on the Speaking of Governor Earl Warren in the 1948 Campaign," *Western Speech*, XV (January 1951), 13-16.

Governer Warren discussed only one of nine controversial issues of the campaign, and that issue only once in his five major speeches. The critic concludes, of the speeches, "They avoid a direct meeting of the issues, use very little specific evidence, and remain almost entirely at the level of generalities."

INKELES, ALEX, "The Russians Don't Hear," *The Atlantic*, CLXXXVII (January 1951), 38-41.

Leadership in the USSR uses a thorough and absolute control of mass communication to mold public opinion. An outstanding characteristic

of the Soviet use lies in the readiness to supplement standard media with unusual means such as portable film projectors, "wall" newspapers and the Party agitators.

KNOWER, FRANKLIN H., "Some Everyday Business Speech Problems," *The Management Review*, XL (February 1951), 57-58.

Basing his conclusion upon reports from directors of personnel-training programs in some major Ohio industries and upon interviews with citizens in 48 Ohio counties, the writer declares, "It is apparent . . . that speech training programs in industry should give strong consideration to the psychological and social basis and processes of speech."

NELSON, HAVILAND, "Cato the Younger as a Stoic Orator," *The Classical Weekly*, XLIV (December 18, 1950), 65-69.

Cato replaced Stoic belief in *apatheia* by a deep concern over Roman politics; otherwise, his oratory demonstrated characteristics of Stoic philosophy: concentrations of abstract nouns, few rhetorical devices, praise of severity, interest in words, and belief in the orator's mission as instruction.

REID, LOREN D., "5 Secrets of the 5-minute Speech," *The American Junior Red Cross Journal*, XXVII (January 1951), 12-15.

Five hints for effective speaking attractively addressed to adolescents. These suggestions concern choice of subject, organization of thought, use of interesting material or point of view, adaptation to audience, and stage-fright.

"Prophet with Honour," *The (London) Times Literary Supplement*, (December 1, 1950), 757-758.

The "ungovernable passion" of Burke's speaking in the Regency debates produced the gulf between his talents and his achievements. With his vivid sense of history Burke "saw society . . . dissolving, and he was impatient because he could not convey that vision to those who could halt the process."

TRENAMAN, JOSEPH, "Intelligibility of Educational Broadcasts," *Nature*, CLXVI (November 11, 1950), 814-815.

An investigator reports an extensive British experiment which sought to determine whether broadcast speakers were being understood by their audiences. Aside from the intelligence and educational level of the listener, the most important factor was found to be the degree of interest in the content. Teachers of speech will find interesting the report on other factors as to whether they tended to increase or to reduce understanding.

DISCUSSION AND DEBATE

ALLEN, EDNA G., and GLENN E. CAPP, "As the Debaters See It," *Speech Activities*, VI (Winter 1950), 151-153, 172.

Forty-nine letters mailed to the highest ten per cent of Baylor University's debaters for the past fifteen years, asked their reactions to twenty-one questions concerning the advantages and disadvantages of their forensic training. "The overwhelmingly favorable comments testifying to the benefits of college debate training should give forensic directors renewed faith in their efforts!"

BROWN, IDA STEWART, "How We Act in Groups," *Childhood Education*, XXVII (December 1950), 156-160.

Through role-playing situations suggested by the teacher, a fourth grade class analyzed and titled certain roles. They discriminated between helpful and disruptive roles, then worked for role flexibility. This plan encouraged all members to share in the function of leadership.

CLARK, MARGARET W., "Role-Playing in a Group Guidance Class," *California Journal of Secondary Education*, XXVI (January 1951), 34-36.

Feeling that abstract psychological terms would be meaningless to a tenth grade class until represented in action, the teacher assisted the students in setting up role-playing situations for clarifying certain concepts. Examples are given to show the application of the plan.

COLLINGS, ELLSWORTH, "Democratic Learning in the Classroom," *The Phi Delta Kappan*, XXXII (October 1950), 40.

The teacher who provides full and free opportunity to discuss the results of completed activities for the purpose of finding improvements is keeping his teaching consistent with democratic learning in the affairs of community living.

EISENSTADT, ARTHUR, "Debate, Discussion and Decision-Making," *Vital Speeches of the Day*, XXVII (November 1, 1950), 62-63.

Unless the speech teacher assumes the responsibility of teaching debate, discussion, and decision-making, we face the possibility of a dictatorship as described by George Orwell in *1984*. The skills and techniques of these activities can be taught by every speech teacher, in-

cluding those whose chief interest lies in dramatics, phonetics, or speech correction.

GARLAND, J. V., "Enriching Discussion Program . . . ," *The Gavel*, XXXIII (November 1950), 3-6.

The writer describes two projects intended to enrich the discussion program at Albion College; he explains seven values derived from the projects and makes suggestions for other persons interested in using the same ideas.

"Getting Discussion Into the Classroom," *Civic Training*, XIX (January 8-12, 1951), 30.

Suggestions are given for helping high school students engage in class discussions.

HERTZ, DAVID B., and SANDRA LLOYD LESSER, "People in Groups," *Scientific American*, CLXXXIV (February 1951), 26-28.

This is a valuable account of studies in three aspects of the group problem. Alex Bavelas at M.I.T. is investigating communication; Carroll Shartle at Ohio State University is concerned with leadership; Robert Bales at Harvard is working with a machine which records group interaction.

HUNT, MAURICE P., "Leading Group Discussion," *Social Education*, XV (February 1951), 71-74.

This advice to teachers who are leading classroom discussions emphasizes the necessity of choosing "verifiable" propositions. The author sees discussion as the presentation of data to test a series of propositions on a topic.

JONES, R. STEWART, "A Procedure for the Appraisal of the Mechanics of Group Discussion," *Progressive Education*, XXVIII (January 1951), 96-99.

This investigator used two educational psychology classes to measure several aspects of planning, participation, and leadership. Playing back to each group a recording of its discussion proved valuable.

KELTNER, JOHN, "Committee Dynamics: Membership . . . ," *The Gavel*, XXXIII (November 1950), 11-15.

In this article, the fourth of a series, Keltner declares that the attitudes of each member in four directions—toward the committee as a group, toward other members, toward himself, and toward ideas—condition the effectiveness of his group membership.

LIPPITT, RONALD, "Group Dynamics and Personality Dynamics," *American Journal of Orthopsychiatry*, XXI (January 1951), 18-31.

Past projects have attempted to leap from personality test analyses to the consideration of social behavior in the group situation. Now group-centered variables are recognized to be potent, and work on their measurement and conceptualization has been started, as by the National Training Laboratory in Group Development.

LULL, P. E., "The Five Problems Facing Tau Kappa Alpha," *The Speaker*, XXXIII (November 1950), 11-12.

The national president of Tau Kappa Alpha discusses the effect on intercollegiate contests of the North Central Association's recommendation that high school speech contests be discontinued and describes briefly the major activities of the organization for 1950-51.

MOORE, NORMAN B., "To Have Films and to Hold Discussions," *Educational Screen*, XXIX (September 1950), 288, 302.

Desiring to offer a significant library service for the public, the Rochester Public Library endeavored to demonstrate techniques for effective film utilization, to present an integrated, informal course of study, and to help directly or indirectly those people contemplating marriage or having marriage problems. The author describes the films used and the methods of promoting discussion.

NAAS, NORMAN H., "Group Work: Popular Feature of Social Living Course," *The Clearing House*, XXV (November 1950), 147-148.

Naas describes a "Group Living" unit in the Social Living course at Pacific Grove, California, High School, in which group discussion played an important role. He explains why group work is popular with students and offers suggestions for its use in "almost any subject field."

NELSON, ROY C., and THORREL B. FEST, "The Financial Support of Forensics," *The Central States Speech Journal*, II (November 1950), 24-32.

"The full possibilities of the forensic program as an educational process must be realized if the expenditure of large sums of money is to be justified."

SHAKOW, DAVID, "Discussion," *American Journal of Orthopsychiatry*, XXI (January 1951), 32-35.

Referring to analyses at the sociological level, the social psychological level, and the individual psychological level, the writer warns of the danger in thinking that one approach "is the only, or even primary, one for all situations." Often

simultaneous study on the three levels is required; hence every major group in group dynamic studies should have a "house clinician" (either a psychoanalyst or a clinical psychologist, or both) as well as a group dynamist present as observers.

SHERMAN, MENDEL, "Films and Discussion 66," *Educational Screen*, XXIX (November 1950), 384-386.

The author describes the use of this method of discussion in a school administration class and in a sixth grade class studying ancient Greece. He found "discussion 66" effective on every grade level from the fifth up. Used wisely, this device can be added to the teacher's repertoire of effective methods of film utilization.

THOMPSON, WAYNE N., "Promoting the Discussion Program," *Kansas Speech Journal*, XII (November-December 1950), 3-6.

Thompson presents four requisites for an effective discussion program: well trained, energetic teachers who believe discussion to be worthwhile; students who are challenged to draw upon their best abilities; skillful promotion; and a well-organized program so planned that the students will participate frequently.

RADIO AND TELEVISION

COHEN, HERMAN, and JOHN C. WEISER, "Radio and the 1948 Presidential Campaign in the West," *Western Speech*, XV (January 1951), 10-12.

A questionnaire study of the Dewey and Truman speeches on the western campaign swing, emphasizing particularly the broadcasting done by individual radio stations. The writer attempted to determine the extent of the use of radio in the 1948 campaign and the manner of its use.

"Educators' Survey," *Broadcasting*, XX (January 29, 1951), 63, 88-89.

A report of the FCC hearing on educational television channels which was devoted to an analysis of the New York City television programming, January 4-10, 1951. The analysis was presented by the Joint Committee on Educational Television as evidence of the need for the operation of television stations by educational groups.

The article includes two charts descriptive of programming and advertising on New York Television stations. Also interesting are the conclusions of Kenneth H. Baker, NAB research director, who said: "The experience of educators with respect to the most recently previous development of a sight-and-sound medium (the talking motion picture) indicates that they neither understand the medium nor are willing to use it when they do."

"FCC Orders TV Blue Book," *Broadcasting*, XX (January 29, 1951), 21.

The Federal Communications Commission is planning to develop a set of programming policies to cover television. "Such factors as triple spotting, plunging necklines, women's shopper's programs, horror shows during early evening hours, all came into the FCC's discussion." The nature and extent of commercials is also under consideration. "When is a TV commercial not a commercial? That is, does the use of a sponsor's name or some similar advertising device as background material, where it is in sight during some or all of the regular program presentation, constitute a commercial? Station operators contend that it does not, but others argue that a sharper line of demarcation is needed."

HENNOCK, FRIEDA B., "TV 'Conservation,'" *The Saturday Review of Literature*, XXXIII (December 1950), 22-23.

A case for educationally owned and operated television stations is presented by the feminine member of the FCC. "It is this power of television to hold millions of listeners regardless of program content that is its greatest danger and at the same time the source of its challenge to educators, artists, and intellectuals. . . . The educational use of television is not a dream or a pious hope but an actual possibility that may be realized in the near future. Nothing that could be done to improve America's educational system can approach the force and impact of this great electronic innovation."

IVES, RICHARD G., "Television Abroad," *Televiser*, VII (November 1950), 11-14.

This is a review of the state of television in twenty-one foreign countries. The growth of television abroad offers: (1) potential markets for our television manufacturers and program producers; (2) potential sources of programs to meet the never-ending needs of our program schedules; and (3) the future exchange of television programs as a real aid to international understanding.

KANDEL, I. L., "Television Stoops to Conquer," *School and Society*, LXXII (December 2, 1950), 363.

A protest against the recent, short-lived attempt to use *B.O. advertising techniques* to sell television sets is presented here. "When radio and television do in fact produce 'vitamins for the mind,' they will sell themselves without the opportunistic arguments of educators and psychologists."

SHAYON, ROBERT LEWIS, "Nativity of a New Breed," *The Saturday Review of Literature*, XXXIII (December 16, 1950), 29-30.

What chance has education to succeed in its projected venture into mass education through television? "The educators will not be judged in a vacuum, whatever pattern they finally work out for themselves in the nation's television system. They will be judged in comparison with the commercial broadcasters." Education's chief trust must be placed in "a new and evolving twentieth-century breed, combining the best features of both (educators and showmen) —a breed coming to be called 'the communicators'. . . . They are half artists and half social scientists, at home equally in the reaches of the imagination and in the disciplines of research."

The thesis advanced in this article should be of concern to all who are engaged in speech education. The author has presented a *new* and worthy challenge to the teachers of the *old* rhetoric.

SHAYON, ROBERT LEWIS, "The Pied Piper of Video," *The Saturday Review of Literature*, XXXIII (November 25, 1950), 9-11, 49-51.

The arguments and the research concerning the effect of television upon children are evaluated. "There can be only two conclusions: The first is that apparently television, like all other mass media, does not really satisfy these hungers of our children. . . . The second conclusion is that our children's emotional needs these days are 'excessive'."

The final answer must come through an understanding of our children coupled with an application of democracy in the home. "Even television as it is now, with all its faults can be used fruitfully by discerning parents. . . . Don't shut your children out; let them share your responsibilities. They can ask no greater privilege. Respect them as individuals. Watch TV with them critically, constructively."

"Two Exciting Decades," *Broadcasting*, XX (October 16, 1950), 67-68, 72.

Members of the *Broadcasting-Telecasting* staff have reviewed the stories that made broadcasting history from 1931 to 1950. This article is of real value to students of radio and to teachers of programming policies and station management.

WEAVER, SYLVESTER L., JR., "The Public Makes the Hits," *Variety*, CLXXXI (January 3, 1951), 101.

A network television executive expresses his reactions to the "intellectual critics" of the medium. He declares, . . . "my hatred is aimed with singular directness at the intellectuals of our country who write for the publications which should influence the various leadership groups of our nation. . . ."

"The answer is simple. The critics simply do not understand mass media and what makes mass media work. They are measuring in terms of their own standards and their own beliefs instead of measuring in terms of the facts."

In defense of television's present programming Weaver writes: "Just on the basis of exposure to fine things, NBC viewers will show improvement over any large non-television group, no matter how intellectual. . . . Television will become the chief instrument accelerating self-realization in our viewers. . . . Television will bring opera, fine music and the arts to those interested, but more important, it will build vast new audiences for the arts through interesting them in 'mass media style'."

DRAMA AND INTERPRETATION

ALTMAN, GEORGE A., "Good Advice from the 'Bad' *Hamlet* Quarto," *Educational Theatre Journal*, II (December 1950), 308-318.

The First Quarto *Hamlet* (1603), although corrupt and justly labelled the "Bad" Quarto, "is a report of an original performance" and can inform us how the play was first performed. Since Shakespeare seems to have been his own stage director, the "Bad" Quarto gives us an idea of his staging and illuminates various problems that beset a director. New light is thrown upon certain lines, upon a "few minor cuts and changes, which must have been made deliberately, because they are very helpful for the staging," upon the nunnery scene, etc.

ARNADOTTIR, THORBJORG, "The National Theatre of Iceland," *Players*, XXVII (January 1951), 77-79.

Although plays and acting are as old as the nation, not until April 20, 1950, did Iceland realize its 75-year-old dream of a National Theatre, its first theatre building.

BALANCHINE, GEORGE, "Recording the Ballet," *Dance Observer*, XVII (November 1950), 132-133.

Balanchine considers the Laban method of recording ballets preferable to the Stepanov system. There is no "simple" system of recording ballet or any other dance movement, but the notator must know how to dance.

BARRAULT, JEAN-LOUIS, "The Rehearsal, the Performance," *Yale French Studies* (Fifth Issue), 3-4.

"Acting means knowing how to utilize, in a definite way, one's breath, voice and 'body-from-head-to-foot'." The actor has two activities, rehearsal and performance; and these are direct opposites. "Everything which in the performance is free, spontaneous, improvised, based on impulse, 'anarchistic,' is the relaxed fruit of disciplined elaboration in rehearsal."

BOWEN, FRANCES CARY, "The Place of Creative Dramatics," *Players*, XXVII (January 1951), 86.

Although the Johns Hopkins Children's Educational Theatre once used only creative dramatics, today it combines the creative and formal approaches. It has come to realize "that what is charming for very young children is neither stimulating nor beneficial to the older child."

COINDREAU, MAURICE, "The Evolution of the Contemporary French Theatre," *Yale French Studies* (Fifth Issue), 27-33.

The theatre is entertainment and a means of escape that flourishes especially in periods of social upheaval. Since, for some, escape is only to be found in the serious and, for others, in the gay, both a serious and a comic theatre will always exist. The period from 1890 to 1914 "remains that of Antoine's *Théâtre Libre* . . . of ideological dramas . . . and, for more frivolous spectators, that of the 'théâtre du boulevard'." During the period from 1914 to 1939, excellent dramatists supplied "five admirable theatre directors, Copeau, Jouvet, Dullin, Baty and Pitoëff" with plays "in harmony with their views on esthetics." Like it or not, "Existentialism will remain the most characteristic symbol of the period following the recent war."

CLURMAN, HAROLD, "Forward and Backward in the Theatre," *New Republic*, CXXIII (October 30, 1950), 28-30.

In a comparison between the theatre of 1923 and 1950, Clurman believes that the cause for "the theatre's degradation is largely—but not essentially—economic. The year 1923 was a time of prosperity and, what is even more important, confidence." Today producers, backers, actors, playwrights are afraid—afraid of losing money, afraid of becoming has-beens. "The way to health in the theatre is . . . by getting down to the hard personal work of finding out what *moral* as well as technical attributes go into the making of a real Theatre—and then bending all our energies to its making."

CONROY, TOM, "A Look at Playwriting," *Dramatics*, XXII (December 1950), 3.

A young playwright gives, from his own experience, some simple suggestions about writing plays.

ELIOT, T. S., "Poetry and Drama," *The Atlantic*, CLXXXVII (February 1951), 30-37.

Poetry in drama must not be merely an embellishment, but must justify itself dramatically. Rather than mix prose and verse, we should aim at a form of verse with a range so wide "that it can say anything that has to be said." Eliot declares, "What we have to do is to bring poetry into the world in which the audience lives and to which it returns when it leaves the theatre," but the verse rhythm, like a musical design, must affect us unconsciously, must reinforce the dramatic movement, and be at one with it.

FRANKEL, AARON M., "The American Mask Abroad," *Drama*, (Winter 1950), 14-15.

Although it is desirable that our plays should find a European audience, Frankel regrets that *A Streetcar Named Desire* and *Death of a Salesman* "have been the only American dramas to reach wide success in Europe, for there is a brighter and larger truth about American life." Although agreeing with many of his animadversions about the plays above mentioned, one may wonder what post-war dramas of "brighter and larger truth" Europe has not widely seen.

LUCK, MELLIE, "Developing Public Interest," *Players*, XXVII (November 1950), 29-30.

A mayor with vision and foresight, an organized publicity, carefully planned and displayed posters, and an interested group of Thespian Alumni have contributed to a popular and successful community theatre in Michigan City, Indiana.

MAYERSON, CAROLINE W., "Thematic Symbols in *Hedda Gabler*," *Scandinavian Studies*, XXII (November 1950), 151-160.

Though all characters are compared to Hedda to throw light on her, Thea Elvsted is the obvious contrast, especially in regard to the sterility-fertility antithesis as exemplified in the symbolism of their hair. The pistols serve as a symbol as well as a plot function: Hedda's

death is "the final self-dramatization of the consistently sterile protagonist."

MILLER, EDMUND E., "Notes on the German Theatre Season 1949-50," *The German Quarterly*, XXIII (May 1950), 173-179.

In 1948-49 throughout Germany 37,773 people were employed in 386 playhouses, the most important supported by the local municipality or state. When governmental revenues declined, employees were given notice, programs were curtailed, and theatres were combined—but not in the Soviet Zone! Though the Russian area had only 124 theatres in 1948-49, the theatre has since been flourishing; new buildings are being built, and several plays are long-runs. Taken as a whole, the German theatre has amazing variety and vitality, though "no predominant type of play nor of writing has followed this war."

MORGENSTERN, CHARLES, "Fantastical Banquet," *Theatre Arts*, XXXV (January 1951), 26-30.

The essential Christopher Fry is a man who explodes into laughter, who is "perpetually obsessed by the miracle of creation," whose poetry is "the language of the theatre at full pressure," and whose unconventional, fantastic plots allow him to "sport his ideas as he will."

NATHAN, GEORGE JEAN, "Illumination in the Theatre," *The New American Mercury*, LXXII (January 1951), 97-101.

Max Beerbohm professed not to be interested in *the* theatre but in *a* theatre. Goethe could not find any other place so satisfying. According to "Gentleman Jim" Corbett, whose respect for the theatre was sincere, it was "the best drug in the world for worries and at the same time the best for stimulation." Henry Miller to the contrary, James J. Walker complained that the theatre was losing much of its former romantic quality.

PETTET, EDWIN BURR, "Dramatics in the Liberal Arts College," *The Central States Journal*, II (November 1950), 6-12.

The author holds that preoccupation with crafts and methods in the theatre at the expense of discipline from "fundamental analysis and reflection" on mankind's values defeats the purpose of the liberal arts college.

WARD, WINIFRED, "How to Dramatize a Story," *American Junior Red Cross News*, XXXII (January 1951), 14-15.

A strikingly illustrated article written to catch the interest and imagination of children. The writer suggests that they (1) choose a story worth spending time on; (2) try being the characters before playing the scenes; (3) plan the scenes; (4) play the story over and over, trying for improvement.

LANGUAGE AND PHONETICS

ARTLEY, A. STERL, "Competence in Word Perception," *Elementary School Journal*, LI (November 1950), 146-151.

The complete title is "Pattern versus Principle in Developing Competence in Word Perception." The "pattern" concept is described as a combination of letter-phonics, phonograms making up word families, and little words in big words. The "principle" concept aims at "intelligent understanding of the general principles . . . with a clear recognition of the fact that wide variations may occur." The elementary teachers try to develop awareness of variations in letter-sounds, substitutions like *t* in *take* for *m* in *make*, of vowel principles, and of meaningful units or syllables in words like *dis-appoint-ment*. Between the lines of this simple but well-written essay lurks the old problem of English spelling.

CHALL, JEANNE, and EDGAR DALE, "Familiarity of Selected Health Terms," *Educational Research Bulletin*, XXIX (November 15, 1950), 197-206.

After a four-year testing program (1945-1949), the writers have arrived at a classification of 175 health terms as to percentage of recognition by adult readers. In the lowest group (recognized by less than 30 percent) were terms like *albumen, alimentary canal, aorta, assimilation, auditory, auricle,* and *ventricle, vermin, vertebra, virus*. The words recognized by less than 56 per cent "should be used with discretion" in popular educational health materials.

CURRY, E. THAYER, "A Preliminary Analysis of the Misidentifications of Nine American Vowels," *The Central States Journal*, II (November 1950), 13-18.

Trained phoneticians transcribed the vowels as they were presented at low intensity levels. Since the misidentifications of these vowels did not occur in a chance-distribution, the author suggests the use of more refined techniques of investigation for finding the "recognizable characteristics of vowels at such low intensity levels."

DREYFUS-GRAF, JEAN, "Sonograph and Sound Mechanics," *The Journal of the Acoustical*

Society of America, XXII (November 1950), 731-739.

This report from the MIT Speech Communications Conference suggests a machine for translating speech into print. A stenographic alphabet is illustrated, but the suggestion is also offered for a typo-sonograph, which "may contribute to establishing a neo-phoneticism, in some new manner reproducing the phonetic purity of the initial Phoenician alphabet." Although we may doubt the practicability of the Phoenician system, we may wonder whether this invention may not renew interest in international phonetic alphabets and perhaps lead incidentally to a relatively uniform pronunciation.

GREEN, NORMAN E., "Verbal Intelligence and Effectiveness of Participation in Group Discussion," *Journal of Educational Psychology*, XLI (November 1950), 440-445.

A positive though not high coefficient of correlation was found between verbal intelligence and effectiveness of participation in discussion groups at the USAF Special Staff School of the Air University. The results may be construed to demonstrate that verbal intelligence was a contributing factor.

HAYAKAWA, S. I., "New Techniques of Agreement," *ETC*, VIII (December 1950), 3-12.

In an address at Colgate University on May 25, 1950, the president of the International Society for General Semantics linked the general semantics of Korzybski with the non-directive counselling of Rogers and the group dynamics of Kurt Lewin. The question "How can people be made to agree?" should be divested of the bias implied in "to agree with us." Effective listening is important in all three of these methods.

HOCKETT, CHARLES F., "Age Grading and Linguistic Continuity," *Language*, XXVI (October-December 1950), 449-457.

Hockett contends that "In any community, there is a continuity of linguistic tradition through successive generations of children," and that "It is within this childhood continuity tradition that phonetic change, the kind of change characterizable as 'regular' takes place." He suggests several methods of testing these hypotheses, and declares that until further investigation is made "we must reserve judgment on whether regularity of phonetic change is a human universal, a generalization of general cross-cultural validity."

"The Language of Business," *Fortune*, XLII (November 1950), 113-117, 134, 136, 138, 140.

The second of a series of excellent articles on communication (see "Is Anybody Listening?" in the September issue) deals with the use of words. The character of current business language—both written and spoken—is inadequate to fill the needs of business. Although readability formulas have pointed up the need for "plain talk," they cannot be relied upon to separate the "fatuous" from the "lucid" speech. Firms who are pioneering in the problem of improving business language are concentrating on arousing an awareness of good English.

SCHUELL, HILDRED, "Paraphasia and Paralexia," *Journal of Speech and Hearing Disorders*, XV (December 1950), 291-306.

Schuell reports from fifteen aphasics, and reviews the theories of Jackson, Pick, Pieron, Nielsen, Head, Goldstein, Weisenberg-McBride, Penfield-Rasmussen, Gillespie, Rappaport, and Jung-Riklin. Interest is added by the systematic classification of substitutions like *spoon* for *knife*, *shut* for *door*, *wronging* for *writing*, *parcel* for *parasol*, and *boat* for *goat*. Riming slang may have something in common with the clang-reactions of paraphasia and paralexia. (One recalls the phonesthemic studies of Dwight Bolinger, reported in the August, 1950, issue of *Word*.) The precise conclusions and recommendations in Schuell's article should interest all teachers of speech or language.

SPERBER, HANS, and TRAVIS TRITTSCHUH, "Words and Phrases in American Politics: Tidal Wave," *American Speech*, XXV (December 1950), 259-263.

Investigators for the *Dictionary of American Political Words* again describe a striking illustration of popular semantics, in this case an emphatic metaphor (see a similar article in *American Speech*, May, 1950, by Sperber and Tidwell). The expression *tidal wave* in the nontechnical sense is traced back to reports of South American earthquake disasters in August, 1868. In the same year Maine went Republican by a tremendous majority, and the political metaphor was born. When Thomas Nast cartooned it, again in the same year, there could be no doubt of its popular acceptance.

WOOD, KENNETH SCOTT, "Sound Substitutions and Omissions," *Bulletin of the National Association of Secondary School Principals*, XXXIV (November 1950), 35-40.

Articulatory problems are in the majority for students having speech difficulties, the phonemes [s], [z], [r], and [l] being most fre-

quently subject to substitutions. Combined phonetic and auditory stimulation methods will help most. When changes of initial sound occur, agreed signals may be used to indicate them; Wood, however, warns against manipulation of the articulators by the correctionist because of the mechanical concept which the action implants.

SPEECH SCIENCE

EGAN, JAMES P., and HAROLD W. HAKE, "On the Masking Pattern of a Simple Auditory Stimulus," *The Journal of the Acoustical Society of America*, XXII (September 1950), 622-637.

After experimenting with five subjects having normal hearing, the authors conclude that for purposes of deriving excitation or loudness patterns, a better estimate of the maximum amount of masking is obtained by using a wide band of noise whose pressure spectrum level is the same as that of the narrow band.

"Error Opens New Field of Stutter Study," *New York Sunday News* (January 7, 1951).

Bernard Lee, assistant chief of the Signal Corps Engineering Laboratories at Fort Monmouth, New Jersey, has tested the reactions of over one hundred subjects to his delayed speech feed-back machine. Last April, Lee inadvertently plugged a headset into a playback jack; a fraction of a second later his voice started to feed back at him, and he found his speech becoming very difficult. The suggestion is made that a similar method of research might be used to study the nervous system as affected by the individual's sight.

"Feed-Back to Idiocy," *Time*, *LVII* (January 8, 1951), 52-53.

Dr. Grant Fairbanks has worked out an instrument (consisting mainly of a microphone, tape-recorder, and play-back amplifier) which can delay the interval of time for the speech report to reach the brain. The time interval is first set at normal, then gradually lengthened until each syllable is heard 1/25 of a second later than normally. The result is that the individual becomes thoroughly frustrated, repeats, stutters, and screams. In addition, his machine may act as a masker since the sounds are so amplified that the speech cannot be heard through normal channels.

FOWLER, EDMUND PRINCE, "Something Has Been Done About Hearing," *Today's Health*, XXVIII (November 1950), 50-52.

A succinct review of medicine's advances in the past fifty years in hearing. The author suggests that the prevention of deafness through control of the serious ear diseases and the formation of pus was the outstanding event; he expresses the expectation that the great unknown—progressive deafness from otosclerosis—will be solved during the latter half of this century.

JENKINS, THOMAS N., "Some Contributions in Support of a Neutral Theory of Personality," *Transactions of the New York Academy of Sciences*, XIII (November 1950), 9-12.

Two basic theorems were involved here: (1) "Personality trait factors contain variances which comprise two independent basic factors or superfactors." (2) Personality factors are unipolar, not bipolar. Dr. Jenkins points out that if personality factors tend to be unipolar instead of bipolar, then the scores on other personality tests (such as those of Allport or Bernreuter and Guilford) are likely to be mixed scores rather than values along a single trait axis or continuum.

Experimental test batteries, including over 100 personality self-appraisal response scales (of trait evading, frequency, and attitudes), were used on several thousand subjects. Both theorems are supported by an analysis of the scores. The author concludes that "scoring categories which are semantically opposite seem to be measures of traits which are organically or functionally independent."

KOEPP-BAKER, HERBERT, and EUGENE T. MCDONALD, "Rehabilitation of the Laryngectomized," *The Crippled Child*, XXX (October 1950), 10-11.

The article discusses effectively the instruction and guidance of the laryngectomized person. The authors include speech rehabilitation, mental and emotional preparation before and after the operation, and help in solving the practical problems involved.

LINCK, LAWRENCE J., "The Care of the Cerebral Palsied Child in the United States," *The Nervous Child*, VIII (October 1950), 519-523.

A concise survey of the medical and organizational progress made in the last decade, detailing the work of the various organizations which have been primarily responsible for the development.

MARTIN, DANIEL W., "Uniform Speech-Peak Clipping in a Uniform Signal to Noise Spectrum Ratio," *The Journal of the Acoustical Society of America*, XXII (September 1950), 614-621.

Earlier experiments on infinite peak clipping have indicated that the higher levels of speech are of less importance to the articulation index than lower levels, provided that the lower levels can be heard through the masking noise. In this experiment the author sought to find an "interrelationship for word articulation, signal-to-noise ratio, and symmetrical peak clipping, which could be applied to the calculation of the articulation index."

MILLER, GEORGE A., and GEORGE A. HEISE, "The Trill Threshold," *The Journal of the Acoustical Society of America*, XXII (September 1950), 637-638.

Two tones having different frequencies were successively alternated five times per second. If the difference in frequency was small, the alternation sounded like a continuous up-and-down movement of the pitch. When the difference in frequency was great, the alternation resembled two unrelated, interrupted tones. The transition point between these two perceptual orgs is termed the *trill threshold*. Fourteen subjects were used to measure the trill threshold as a function of frequency. The experimenters found that the size of the median frequency difference at the trill threshold "increases progressively as a function of frequency," and that the "variability also increases progressively with the frequency of the fixed tone." The authors suggest that the trill threshold might be useful in studying more complex tonal patterns.

"Windpipe Banks May Serve Parts for Replacement," *Science News Letter*, LVIII (November 4, 1950), 296.

Experiments which point to the possibility of using windpipe banks for replacement were reported to the American College of Surgeons in Boston by two different groups of surgical investigators, Doctors Orland Davies, J. Malcolm Edmiston, and H. J. McCorkle of the University of California School of Medicine, and Doctors Victor Richards and John E. Connolly of Stanford University College of Medicine.

Pieces of trachea, some fresh and some from storage in a bank, were used successfully as grafts to bridge gaps in dogs' tracheas.

THE TEACHING OF SPEECH

AIM, RICHARD S., "Buzz Sessions about Books," *The English Journal*, XL (January 1951), 12-16.

A high school English teacher used buzz sessions "to stimulate interest in book discussions and to develop the skills of the students in working in discussion groups." A detailed description of the procedure is presented.

BRIGGS, HAROLD E., "Application of the Principles of Group Dynamics in the College Classroom," *College English*, XII (November 1950), 84-90.

The author describes how the principles of group dynamics were incorporated into the communications program at the University of Southern California. A study designed to measure the effectiveness of these procedures is reported.

BROWN, CHRISTINE, "High School Youth Discuss World Problems," *Illinois Education*, XXXIX (December 1950), 137-138.

One hundred students attend the High School Conference in World Problems sponsored by Eastern State High School in Charleston, Illinois.

BURKLAND, MRS. RICHARD, "Speech Workshop," *Illinois Education*, XXXIX (January 1951), 180-182.

A brief description and evaluation of the six-weeks summer remedial speech program held on the Northern Illinois State Teachers' College campus in 1950.

CURRAN, CHARLES A., "The Leader's Skill in Group Discussion," *The American Catholic Sociological Review*, XI (December 1950), 237-250.

An interesting analysis of what happens in group discussion and what role the leader should play.

DUNCAN, WALTER, "Public Speaking in the Business Curriculum," *The Journal of Business Education*, XXVI (September 1950), 50.

The writer poses this question: How important is public speaking in the program of the collegiate school of business? He answers that all business students who fail to meet a standard of excellence should enroll for the public speaking course.

DYPKA, JESSIE B., "The Use of Sociometric Techniques in the Classroom," *University of Michigan School of Education Bulletin*, XXII (December 1950), 42-44.

Through the sociogram the teacher is "able to locate the individuals who are the centers of attraction, the individual who exerts the greatest amount of influence in the total group, and the individuals who are the least chosen or not chosen at all."

EUBANK, WAYNE C., "Improving Speech Training," *Western Speech*, XV (January 1951), 23-26.

Two suggestions are made: the most important method of improving speech training is improving the speech teacher; especially on the undergraduate level speech teachers should avoid "narrow, premature, needle-eyed specialization."

HILE, FREDERIC W., and JOSEPH A. WIGLEY, "The Telephone Conversation Project," *Western Speech*, XV (January 1951), 31-37.

A description of a classroom project which may assume either a diagnostic or a remedial character. Technical diagram of the telephone system, typical list of questions for stimulus charts, and sample analytical report sheet are included.

LAIRD, DONALD A., "How to Avoid Mental Stagnation," *The Rotarian*, LXXIX (January 1951), 29-32.

Tells how the late George Bernard Shaw became "a world-known speaker by actually speaking."

LILLYWHITE, HEROLD, WALDO PHELPS and GRANVILLE BASYE, "A Study of the Importance of Speech Proficiency in Public School Teaching as Related to the Speech Curricula of Institutions Offering Teacher-Training," *Western Speech*, XIV (October 1950), 5-14.

A report of a two-year study by the Western Speech Association Curriculum Committee. Procedure, results, and conclusions are included.

MACRORIE, KEN, "Teach Listening," *College English*, XII (January 1951), 220-223.

A cogent article on the lack of good listening habits in our culture. The writer declares: "We communications teachers should begin to point out these truths to students and train them to good habits of listening so they will come to a discussion . . . intending to learn with other people." Present researchers investigate retention of ideas heard; fruitful research might concern itself with the new relationships evolving in listeners' minds from the ideas heard.

"Magnetic Tape Recording," *Fortune*, XLIII (January 1951), 97-100, 102, 104, 106.

The preparation of magnetic tape recordings is well explained and illustrated. This recent technological development has already achieved vast importance in radio, in movies, in phonograph recording, and in general business.

MARCKWARDT, ALBERT H., "A Critique of Communications in General Education," *The Journal of Higher Education*, XXII (January 1951),1-8, 56.

The author emphasizes the necessity of an effective teacher training program for a "unified discipline," declaring that "the conventional literary doctorate does not constitute adequate training, nor does the typical graduate curriculum in speech."

NEUMAYER, ENGELBERT J., "Teaching Certain Understandings about Language," *The English Journal*, XXXIX (November 1950), 509-515.

The author offers four concepts he believes necessary for understanding language and procedures for teaching these concepts.

NYLEN, DONALD, "Growth in Groups," *Childhood Education*, XXVII (November 1950), 114-118.

The part communication in group experiences can play in the development of elementary school children.

PEINS, MARYANN, "Speech Techniques for the Classroom," *Elementary English*, XXVII (November 1950), 446-449.

A survey conducted by the writer to determine the extent to which speech education is being utilized in the elementary classroom in the United States prompts her to suggest several techniques which the elementary school teacher can use as an integral part of her classroom work.

SIMON, CLARENCE T., "Fission or Fusion," *The Central States Speech Journal*, II (November 1950), 33-38.

This address delivered at the Central States Speech Association meeting on April 14, 1950, pleads for a "unified field of speech." An excellently written history of speech education is included.

SMITH, PAUL, "The Speech Needs of the Junior College Student," *Western Speech*, XIV (October 1950), 21-23.

An attempt to assay the speech needs of junior college students through student opinion, the development of the curriculum, and the adult in the community.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BAKVIN, R.M., "The Deaf Child," *The Journal of Pediatrics*, XXXVI (May 1950), 668-682.

The author presents a review of the psychological problems resulting from the loss of

hearing in children. He finds that the deaf child has a slightly lower intelligence than the hearing child and that the age at which he becomes deaf has no bearing on his intelligence. The problems of spoken and written language and of reading are discussed, as are the alterations in personality. Training in lipreading and hearing aid use is recommended as early as possible.

CARHART, RAYMOND, "The Clinical Application of Bone Conduction Audiometry," *Transactions of the American Academy of Otology, Rhinology and Laryngology*, LIV (July-August 1950), 699-707.

The author discusses in detail the main reasons why bone conduction measurements are not widely used and understood. He then describes procedures for quantifying and standardizing bone conduction measurements which would make their use by office practitioners more feasible and valid.

COOPER, H. K., "Cleft Lip and Palate," *Dental Radiography and Photography*, XXIII (1950), 41-49.

After discussing the general aspects of cleft palate and lip rehabilitation, the author describes the Lancaster (Pennsylvania) Cleft Palate Clinic procedures for determining need, type, fit, and function of an obturator. He discusses the psychological and speech needs of the patient and urges the "whole child" approach in which all the specialists concerned cooperate.

COURSIN, DAVID B., "Treatment of the Patient with Cleft Palate," *American Journal of Diseases of Children*, CLXXX (September 1950), 442-453.

Dr. Coursin points out the role of the pediatrician in a cooperative approach to the rehabilitation of the cleft palate patient. He emphasizes the importance of planned and integrated care from birth, with special regard for the best method of palatal closure (surgical or artificial) and the resulting implications for the speech therapist. Attention is given to the adjustment problems of the parents.

CURRY, E. THAYER, "An Analysis of Hearing Loss Patterns in a Rural Illinois School System," *The Eye, Ear, Nose and Throat Monthly*, XXIX (July 1950), 357-359.

A hearing survey of the fifth, seventh, and ninth grades in a rural central Illinois school system was made by puretone audiometry procedures. Of 1,217 children tested, 12.8% failed to respond to one or more frequencies as loud as 30 db. More boys than girls had a hearing loss. There were no statistically significant differences among the three grades tested. For both boys and girls the loss was more often in the right ear. A greater tendency for monaural over binaural was noted; the tendency was greater for boys than for girls.

DAY, KENNETH M., "The Management of Deafness," *The Laryngoscope*, LX (October 1950), 953-963.

The author discusses some problems of rehabilitation in cases with hearing loss. He points out that some of the current increase in the number of individuals with inner ear impairment is due to the increasing age span of the population. The importance of preschool help to both parent and child, of audiology clinics and of realistic management by the physician are stressed.

DERSE, PEGGY, "Emotional Problems of Behavior in the Spastic, Athetoid and Ataxic Type of Cerebral Palsied Child," *American Journal of Occupational Therapy*, IV (November-December 1950), 252-260.

After presenting a description of the emotional and physical life of the cerebral palsied child, the author points up the personality and behavior problems resulting from emotional tensions. She feels that neurological reorganization involved in learning is so closely integrated that improvement as a whole results from improvement of any one function. She stresses the need for the cooperation of parents in setting up a complete program of muscle strengthening and improved coordination.

GIDEN, FRANCES M., MARVEL L. ENO, ELIZABETH C. BOSLEY, "The Occupational Therapist Discusses Aphasia," *American Journal of Occupational Therapy*, IV (July-August 1950), 160-168.

The role of occupational therapy in the rehabilitation of persons having aphasia with cerebral palsy or hearing loss is discussed. The authors stress the importance of avoiding tasks beyond the patient's ability.

GOODHILL, VICTOR, "Nuclear Deafness and the Nerve Deaf Child: The Importance of the Rh Factor," *Transactions of the American Academy of Opthalmology and Otolaryngology*, LIV (July-August 1950), 671-687.

A clinical association of moderate bilateral perceptive deafness, athetoid cerebral palsy and

history of erythroblastosis has been observed by the author. Kernicterus is cited as the cause of the athetosis in the above group. Dr. Goodhill postulates its relationship to the deafness as well. Eight cases of athetoid cerebral palsy with hearing impairment and erythroblastosis are presented in detail.

HARKINS, CLOYD S., and M. MARIA MITCHIE, "Oral Prosthesis for Young Cleft Palate Children," *Dental Digest*, LVI (December 1950), 531-533.

The authors have found that dental impressions may be made on the very young cleft palate patient. They feel that such appliances can be used instead of, after, or in conjunction with surgery for cleft palate patients.

KOBRAK, H. G., "Physiology and Pathology of Sound Conduction in the Ear," *Transactions of the American Academy of Otology, Rhinology and Laryngology*, LIV (July-August 1950), 708-712.

Pointing out the difficulties of studying the middle and inner ear mechanisms in the living person, Dr. Kobrak describes a combined functional and histopathologic method of studying fresh temporal bones. He criticizes the common practice of attributing low frequency loss to middle ear impairment and high frequency loss to inner ear impairment. Rather, he suggests that a low frequency loss might be better attributed to an increase of the stiffness or friction factor and high frequency loss to an increase in the mass factor.

LEMPERT, JULIUS, "Conservation of Hearing Function," *Transactions of the American Academy of Otology, Rhinology and Laryngology*, LIV (July-August 1950), 713-722.

A critique of hearing aids, their use and limitations. Dr. Lempert discusses methods of conserving normal hearing, of improving and conserving impaired hearing.

MCNEIL, C. KERR, "Orthodontic Procedures in the Treatment of Congenital Cleft Palate," *The Dental Record*, LXX (May 1950), 126-132.

A description of various dental anomalies often concurrent with cleft palate is presented. From his evidence the author suggests that, because the hard palate closure may be achieved by mechanical stimulation of the growth impulse, restoration of the hard palate should be done by the dental operator. In any event, he feels that close cooperation between the surgeon, the plastic surgeon, and the dental specialist is necessary to insure a good result for the patient.

MARTIN, HAYES, "Esophageal Speech," *The Annals of Otology, Rhinology and Laryngology*, LIX (September 1950), 687-689.

The production of esophageal speech is discussed, and some hints for the rehabilitation of the laryngectomized are outlined.

RUMSEY, H. ST. JOHN, "Voice Strain," *The Journal of Laryngology and Otology*, LXIV (November 1950), 708-713.

The author explains that voice strain (recurrent laryngitis) involves too high a pitch level. He elaborates a method of "open" production involving the lowering of the pitch level and the release of tension.

SAWYER, LEROY L., "Office Procedure in Hearing Evaluation. A Practical Approach," *The Laryngoscope*, L (November 1950), 1061-85.

The search for a valid method of determining hearing loss in an office situation included these tests and materials: conduction measurements, bone conduction measurements, recorded Spondees, PB lists, Social Adequacy Index.

SILVERMAN, S. RICHARD, "The Use of Speech Tests for the Evaluation of Clinical Procedures," *Transactions of the American Academy of Otology, Rhinology and Laryngology*, LIV (July-August 1950), 688-698.

In articulation testing, the basic concept involved is described as the articulation function. The author discusses the threshold measures obtained from the articulation function and their relationship to audiometric tests and clinical application. He urges that present articulation tests be further refined and evaluated. In general, the author holds that the articulation tests do elicit a valid response but stresses the fact that they were designed for use with, and not instead of, orthodox hearing tests.

SPRIESTERSBACH, DUANE C., and MCKENZIE W. BUCK, "Speech—An Index of Maturity," *Childhood Education*, XXVII (February 1951), 260-263.

The writers discuss speech sound development, speech fluency, language development, and voice as "indices of speech behavior which may describe an individual's level of growth." They remind the reader, however, that "the use of such measures *by themselves* to evaluate an individual's adjustive ability is indefensible."

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

With an eye to the ever-increasing number of new speech recordings coming from commercial as well as educational sources, the Editor has suggested that we include reviews of recordings in this department. My responsibility will be to keep readers of the *QJS* informed about recordings of literary, dramatic, and forensic material; documentaries; records of phonetic, linguistic, and historical interest, as well as records intended to give instruction in speaking; and, possibly, records for technical purposes, such as testing and demonstrating the response of sound-reproducing equipment.

Not all of these kinds of records are represented in the first group of record reviews, but the response of the record-makers is encouraging. Your mentioning the *QJS* in any orders or inquiries you may make as a result of reading these columns will be helpful.

The intention is not that reports on new equipment be abandoned or even slighted. The reviewer expects to attend the annual IRE show in a few weeks and report on it in October.

T. S. ELIOT *reading his own poetry. Harvard Vocarium. Order from the Harvard College Library, care of the Business Office, Cambridge 38, Mass. One 12" LP record; approximately 35 minutes. Price not given.*

These are not new recordings. The Eliot readings, formerly to be had on five separate double-faced 78 rpm disks, are now much more conveniently presented on the two sides of one long-playing record. The transfer from the originals (recorded in 1930 and 1945) is faithful, including even the surface noise of the old disks. On wide-range reproducing equipment, this record sounds best with both bass and treble response reduced.

Mr. Eliot reads, in the manner that has always seemed to me more clerical than poetical, *The Love Song of J. Alfred Prufrock, Gerontion, The Hollow Men, Triumphal March, Journey of the Magi, A Song for Simeon, Difficulties of a Statesman,* and *Fragment of an Agon.*

I hope that the Harvard Vocarium will publish more of its records in LP form.

THIS IS THE U. N.—ITS ACTUAL VOICES. *Tribune Productions, Inc., 40 E. 49th St., New York 17, N. Y. One 12" long-playing record or five 12" 78 rpm records (both versions on "nonbreakable" Vinylite); approximately 45 minutes; plus one 12" 78 rpm record containing a special statement about the album, written and spoken by Benjamin Cohen, Assistant Secretary General of the United Nations, in charge of the Department of Public Information. Written and produced by Saul Carson and Eleanor Gardiner; narrated by Franchot Tone. $13.90 for the 78 rpm album, $11.75 for the LP album; shipping charges additional; manual for teachers and discussion leaders included. (Reviewed from the LP version.)*

This record can be recommended with wholehearted enthusiasm. It is a history of the first five years of the United Nations, told in the actual voices of participants in its formation and its subsequent work, recorded at the time of the events. These excerpts come from the official files and archives of the UN.

No fanfares are used, and no "mood music." A dignified and sincere commentary is spoken earnestly but not aggressively by Franchot Tone. The producing team responsible for this record realized that a phonograph record, unlike a radio program, should be so planned that it can be listened to repeatedly. Consequently the tawdry "gimmicks" of show business have been avoided. Skill and good taste make this production effective and thrilling in more ways than one. Every class in radio production should study the methods of the producers.

This record can be used for classroom or library listening by high school or college students or adult groups studying public speaking, discussion, communications, radio writing and production, phonetics, history, political science, international affairs, social studies, or current events. The 45-minute program is a coherent whole, but the separate 4-1/2-minute sequences (on separate sides of the 78 rpm records and separate bands of the 33-1/3 rpm disk) can be used individually or in any sequence desired by the instructor. The teacher's manual furnishes suggestions for introducing each vignette.

A reminder of the origins and aims of the UN and its achievements as well as its failures is welcome, and nothing could be a more vivid reminder than these highlights from the actual proceedings. The producers of this record have done a service, and they have done it exceedingly well.

VOICES OF FREEDOM 1901-1950. *Educational Services, 1702 K St., N. W., Washington 6, D. C. One 12" long-playing record; approximately 35 minutes. Written and produced by Sol Panitz; original score by Emerson Myers, sung by The Chambers Chorus of Washington, Paul Callaway, conductor; narrated by Robert McCormick. $5.95 plus 30 cents shipping charges (10 per cent discount to schools and libraries).*

The "voices of freedom" on this disk are those of William J. Bryan (1901), William H. Taft (1906), Thomas A. Edison (1908), Robert E. Peary (1909), Theodore Roosevelt (1913), Woodrow Wilson (1915), Amelia Earhart (1931), Will Rogers (1932), Franklin D. Roosevelt (1933), and Harry S. Truman (1950).

Mr. Bryan advocates independence for the Philippines. Mr. Taft talks about the rights and obligations of organized labor. Mr. Edison, in a speech prepared for the jubilee celebration of the first transatlantic cable, speaks of himself as an "electrician" and surveys man's progress in the control of the forces of nature. Admiral Peary, newly returned from his discovery of the North Pole, makes a succinct report in the military manner of this exploit. Teddy Roosevelt invites the members of the Boys' Progressive League to join his Progressive Party and play the game of politics as they would play football ("Don't flinch, don't foul, and hit the line hard!"). Woodrow Wilson speaks to the Indian wards of the government ("The Great White Father now calls you his brothers, not his children.") Miss Earhart encourages women to seize opportunities for participation in scientific and technological progress. Will Rogers makes characteristically wry comments on politics and politicians, including "one of the Roosevelt boys" who had invited him to make this campaign speech. The FDR selection is an excerpt from the broadcast of his first inauguration, including the oath of office and a few words from the inaugural address ("...the only thing we have to fear is fear itself!") In an excerpt from a 1950 broadcast, Mr. Truman says that "to work for the prosperity and welfare and freedom of the American people is to work for the vindication of democratic institutions everywhere, and it is only through the growth of democratic institutions that a just and lasting peace can finally be achieved."

The producer has attempted to tie these separate recordings together by providing a setting of narration and choral music on the theme of "freedom." Some hearers may find this device unsuccessful both in substance and in manner. The narrator is sometimes over-insistent, sometimes too self-consciously "folksy"; and the singing is intelligible only when the narrator's voice does not mask the words. One may wonder also why freedom had no voice between 1915 and 1931 or between 1933 and 1950. But interest in the voices makes this record worth owning.

Records of some of these speeches were listed in the 1940 and 1941 catalogs of the Linguaphone Institute, but Mr. Sherover discloses that they are now out of print and so difficult to obtain that he can no longer undertake to supply them. The technical work of re-recording the voices from the old records to the present disk is very well done. The clarity of Mr. Bryan's speech is amazing, considering that the original recording was made fifty years ago. Equally amazing is the fact that the more recent recordings are not markedly superior to the early ones. This is not a reflection on the producers of "Voices of Freedom" but a comment on broadcasting techniques, since all the later recordings on this disk were apparently made incidentally during broadcasts. The recording of the narrator and the chorus is up to the best current standard.

Maintenance and Repairs

Military needs for electric and electronic devices have already created scarcities in the civilian market, and it seems likely that the situation will become worse by next autumn. There is no time like the present for completing planned additions to your equipment, overhauling what you have, and following meticulously the manufacturer's instructions for its care.

If you have lost the data sheets, parts lists, and instructions that came with your AM or FM receiver, record player, or recording machine, you may find what you need in one of the publications prepared for professional service men. Howard W. Sams & Co., Inc. (2201 E. 46th St., Indianapolis 5, Ind.), publishes several volumes of operating and servicing data with clearly labelled photographs, "exploded" views, and lists of common troubles and their cures. The Sams volume called "Automatic Record Changer Service Manual, Vol. 3" ($3) contains material on several magnetic recording machines. Another source of servicing data is the "Continuous Rider Diagram Service" of John F. Rider Publisher, Inc., (480 Canal St., New York 13, N. Y.). This service provides data sheets on any model which has already been covered in Rider's "Perpetual Trouble Shooter's Manuals." The price is reasonable: 50 cents minimum (up to six pages). The Rider company will also provide photostats of manufacturers' service data which have not been published in their manuals.

Conventions and Conferences

T. EARLE JOHNSON, *Editor*

CONVENTION CALENDAR

SPEECH ASSOCIATION OF AMERICA:

1951. Chicago, December 27-29, at the Stevens Hotel.
Program Chairman: Lionel Crocker, Denison University.

1952. Cincinnati, December 29-31, at the Netherland-Plaza Hotel.

1953. New York City, during the week of December 26, at the Hotel Statler.

1954. Chicago, during the week of December 26, at the Stevens Hotel.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION:

1951. Chicago, December 27-29, at the Stevens Hotel.
Program Chairman: William P. Halstead, University of Michigan.

1952. Cincinnati, December 29-31, at the Netherland-Plaza Hotel.

AMERICAN SPEECH AND HEARING ASSOCIATION:

1951. Chicago, December 27-29, at the Stevens Hotel.

CENTRAL STATES SPEECH ASSOCIATION:

1951. Milwaukee, Wisconsin, April 20-21, at the Hotel Schroeder.
Program Chairman: William Sattler, University of Michigan.

SOUTHERN SPEECH ASSOCIATION:

1951. Gainesville, Florida, April 3-7, at the Hotel Thomas.
Program Chairman: Claude Shaver, Louisiana State University.

1952. Jackson, Mississippi, April 1-5, at the Hotel Heidelberg.
Program Chairman: Betty May Collins, Technical High School, Memphis, Tennessee.

SPEECH ASSOCIATION OF THE EASTERN STATES:

1952. New York City, April 17-19, at the Hotel New Yorker.

NEW ENGLAND SPEECH ASSOCIATION:

1951. Boston, November 23-24.
Program Committee: Edmund Cortez, University of New Hampshire; Helen Page Skinner, Manchester, Connecticut, High School.

WESTERN SPEECH ASSOCIATION:

1951. San Jose, California, November 22-24, at St. Claire Hotel and Civic Auditorium.
Program Chairman: Vice-President Susie Niles, Salt Lake City Schools.

PREVIEW OF THE 1951 CONVENTION

The ASHA and the AETA will be meeting with the SAA at the Stevens Hotel December 27-29, 1951. Plans are being made to make the most of the joint meeting. The ASHA and the AETA have each agreed to sponsor a General Session which will attempt to cut across lines of interest. A General Session on *Speech Development in Children* sponsored by the ASHA might permit the SAA and the AETA to present a point of view on this theme. The AETA might sponsor a General Session on *Appreciation of Radio, Television and the Cinema.* The SAA might sponsor the other General Session on *Speech and the National Emergency.*

This suggestion demonstrates a plan for three General Sessions. The usual opening session might be cancelled and the presidential addresses delivered at the Association Luncheon on the second day. A prominent speaker might be invited if other speeches were kept short.

A rare opportunity presents itself to emphasize primary and secondary education in speech, for the SAA is launching a new journal devoted to these areas. The conference plans may include at least six sections where papers suitable for publication will be presented.

The NUEA, the NDF, the NSSC all will contribute to make the convention profitable. The program will be arranged to give as much time and space to these interests as possible. Section chairman suggested by the officers of these groups are now working in assembling their programs.

The Committees on Interpretation, Preaching, Speech Education, American Public Address, Graduate Study, Radio, Speech Science, Phonetics, Problems in Schools and Colleges, Motion Pictures, Television, Microfilm and Microcard, Graduate Record Examination, and Adult Speech Education are being consulted as the program takes shape.

Sections will be scheduled on approaches to

the first course, rhetoric of reform movements, graduate work in speech, research in speech, radio in public schools, visual and audio aids, teaching delivery, listening, rhetoric, British oratory, regional American public speaking, voice and diction, preaching, experimental phonetics, undergraduate curriculum in speech, etc.

We appreciate the opportunity to give this preliminary glimpse of the program and suggest that individuals with suggestions feel free to send them in. We hope to keep the programs representative of various interests and to give new faces a chance to be seen along with the old familiar faces.

LIONEL CROCKER

CONVENTION REPORTS

PROBLEMS OF COMMUNICATION

The first conference on Problems of Communication at Mid-Century was held December 26, 27, and 28 at New York City in conjunction with the annual convention of the Speech Association of America. The group first met in general session at luncheon; Mr. Earl Planting, of Johnson and Johnson, gave the principal address on Communication in Industry. D. P. McKelvey presided. For the next two days the conference was conducted in workshops which were in session on the afternoon of December 27 and the morning of the 28th. The problems considered by these groups and the chairman for each were: Communication Programs in Education, Charles Redding, University of Southern California; Listening in Communication, Ralph G. Nichols, University of Minnesota; Communication Problems in Industry, Major Charles T. Estes, United States Conciliation Service, Washington, D. C.; and Problems of Communication in Human Relations, Elwood Murray, University of Denver. Outstanding personalities from education and industry participated in the workshops. On December 29 the chairmen presented their conclusions at a joint session of the National Society for the Study of Communication and the Speech Association of America. Paul Bagwell, president of the Society, summarized the conclusions. Wesley Wiksell, Louisiana State University, presided. This meeting was attended by 100 persons and was recorded for broadcast over station WNYC. The conclusions will be published.

Distinguished personalities outside the field of education attended these workshops and participated—Stuart Chase, Author; John Q. Jennings, Director, Industrial Relations, Singer Manufacturing Company; Richard L. Demmerle, Associate Editor, Chemical Engineering; Fred Smith, Vice-President, William Powell Valve Company; and Francis E. Drake, Air Command and Staff College, Maxwell Air Base, Alabama.

At the business meeting the following officers were elected:

President, Ralph G. Nichols, University of Minnesota; First Vice-President, Elwood Murray, University of Denver; Second Vice-President, Wesley Wiksell, Louisiana State University; Executive Secretary, James I. Brown, University of Minnesota; and Editor, Thomas R. Lewis, Florida State University.

ALABAMA SPEECH ASSOCIATION

The Alabama Speech Association, a department of the Alabama Education Association, met in Birmingham, March 15, during the first day of the Alabama Education Association. Approximately 75 persons attended, the largest number ever recorded.

The program consisted of two panel discussions, the first on the Problems of High School Speech and the second on the Status of Speech Correction in the State. The luncheon meeting featured Allen Draper, producer of the Arena Theatre in Birmingham.

Officers for 1951-52 include Warren Bryant of Dothan High School, President; and Mary Gene Cox, Phillips High School, Birmingham, Secretary-Treasurer.

CONNECTICUT SPEECH CONFERENCE

The Third Annual State Wide Speech Conference sponsored by the Commissioner's Committee on Speech Education, the Teachers College of Connecticut, and the State Department of Education of Connecticut was held at the Teachers College of Connecticut March 17.

The Conference, promoting interest in all phases of speech, assisted in the development of the Every-Pupil Speech Program currently being organized by the State Department of Education.

Leaders, with the audience participating, discussed Radio in Speech Education, Developmental Reading in Speech Education, Recording Instruments in Speech Education. The highlight of the Conference was a discussion of Speech Education in the Classroom led by Professor Jane Zimmerman, Columbia University.

FLORIDA CONFERENCE ON SERVICES TO HANDICAPPED CHILDREN

The Department of Speech of The Florida State University was host to the Third Annual Florida Conference on Services to Handicapped Children, March 19-20, 1951. The entire program was devoted to Speech and Hearing

Handicaps. More than 300 individuals from nine states attended. The goal of the conference was twofold: first, to present the nature, significance, and treatment of speech and hearing handicaps; and second, to show how the various fields coordinate to rehabilitate the speech and hearing handicapped.

All sessions of the conference were related in a unified pattern; nationally known experts presented a clear picture of the problems involved to an audience of educators, speech teachers, speech and hearing therapists, physicians, dentists, occupational and physical therapists, and other interested groups and individuals.

Speakers and conference session leaders included Clarence T. Simon (Orientation), Wendell Johnson (Stuttering), Clarence Van Riper (Articulatory and Voice Problems), Eugene McDonald (Organic Problems), Darrel J. Mase (Session Chairman), S. Richard Silverman (Hearing Loss), Spencer Brown (Cleft Palate), and Stanley Ainsworth (Public School Programs). Distinguished speakers from other professional fields included Dr. Herbert K. Cooper, Director, Lancaster (Penn.) Cleft Palate Clinic; Dr. Harriet E. Gillette, Medical Director, Aidmore Crippled Children's Convalescent Hospital and the Cerebral Palsy Day School, Atlanta; Dr. Leslie B. Hohman, Professor of Psychiatry, Duke University School of Medicine; Mrs. William G. Hamm, Junior League, Atlanta; Ray Graham, Director of Education of Exceptional Children, State Department of Public Instruction, Illinois; and Dr. Gilbert E. Fisher, Professor of Otolaryngology and Bronchoesophagology, Medical College of Alabama.

Clarence Edney, Chairman of the Department of Speech, served as coordinator of the conference. Among those on the arrangements committee were Stanley Ainsworth, Gilbert Tolhurst, and Dean Williams of the Speech Correction and Audiology Area of the Department of Speech.

Pennsylvania Speech Association

The Pennsylvania Speech Association met last fall at Harrisburg, with 143 persons registered, the largest attendance ever recorded. Thirty-two were newcomers.

An excellent convention program included a general session Friday evening, September 29, and sectional meetings Friday afternoon, Saturday morning, and Saturday afternoon. The general session included a dinner meeting; Rupert Cortright, Wayne University, was the principal speaker. The sectional meetings included Speech Correction, Forensic Activities, Radio Activities, Public Speaking, Oral Interpretation, High School Debate and Discussion, Dramatic Activities, and the Speech Curriculum.

The Association is being reorganized to place greater emphasis on work groups and project committees. The convention this year will be held in the Penn-Harris Hotel, Harrisburg, Friday and Saturday, September 28-29, 1951.

Tau Kappa Alpha Forensics Conference

The eleventh annual Tau Kappa Alpha Forensics Conference convened March 15-17, 1951, on the campus of Lincoln Memorial University, Harrogate, Tennessee. More than two hundred students and faculty from thirty-eight colleges and universities were kept busy for three days participating in a well-organized, varied, and interesting program. The principal speech events were debate, discussion, and a student congress. Other activities included demonstrations in debate and discussion, a model initiation, an address on *Lincoln: The Speaker*, business meetings, group luncheons and banquets, an evening with Conrad Thibault (noted opera singer), and a tour of Pinnacle Peak to see seven states.

The conference was directed by Julius Prufer of Roanoke College. W. I. Jones, Executive Secretary of Lincoln Memorial University, was in charge of local arrangements. The assembly voted to accept an invitation from William Umbach of Case Institute of Technology to hold its 1952 conference in Cleveland during the first week in April.

Western Speech Association

The Nineteenth Annual Convention of the Western Speech Association was held November 23, 24, and 25, 1950, at Santa Barbara, California. The weather, the pleasant surroundings, and the hospitality of Santa Barbara, together with the excellence of the program, combined to make another outstanding Convention for WSA. The Speech Therapy Society of California met jointly with WSA and added to the richness of the Convention program.

The opening general session featured speeches by Norman W. Freestone, Wayne C. Eubank, and Charles F. Lindsley. They talked on the same subject, developed in three different and stimulating ways, gave timely warnings on the dangers of further "fractionation," and emphasized the values of cooperation.

At one of the afternoon special sessions, Don Schultz presented three half-hour films on Aphasia. These technicolor films were made by the Veterans Administration and will be available to professional groups.

The Thanksgiving banquet was well attended. The speakers were Eric C. Larsen, Directing Animator, Walt Disney Studios; Herbert A. Spiro, News Editor, Santa Barbara *News-Press;* and John Baird, Station KMPC.

Section meetings Friday morning dealt with speech therapy, forensics, drama, speech curriculum, and radio-television. A general session at 10:30 presented challenging speeches by Jack Morrison and Horace Rahskopf. Another general session at 1:30 on the theme "Effective Oral Communication and Community Life" featured a panel from outside the speech field.

Another round of sectional meetings at 3:00 p.m. included a symposium on "Speech Correction in the Public Schools," sponsored by the California Speech Therapy Society. Other programs concerned speech in the junior college, interpretation, speech and community participation, and the place of television in education.

The reading hour on the theme, "Making Words Come Alive," was planned and conducted by C. C. Cunningham. An evening dress version of *Antigone* was presented Friday night.

The final section meetings on Saturday morning included: a section on curriculum discussing "How Adequate is the College-University Teaching Program?"; a forensic panel on the topic "Speech and Community Groups;" and other sections on "Speech Correction: Research and Counseling," and "Research: Public Address." The final general session presented two lively discussions on the subjects "Should We Read Papers at a Speech Convention?" (Joseph Baccus, Chairman, Earl Wells, Carl Issaacson, and Laura Crowell), and "What Are We Getting at When We Are Getting at Stuttering?" (Leon Lassers, Chairman, Fred M. Chreist, Virgil Anderson, and Kenneth Wood).

The officers of WSA for 1951 were installed. New officers are: President, Roy D. Mahaffey, Linfield College; First Vice-President, Susie S. Niles, Salt Lake City Schools; Second Vice-President, Kathleen Pendergast, Seattle Public Schools; Executive Secretary, Lawrence H. Mouat, San Jose State; Editor, W. B. McCoard, U.S.C.; Business Manager, J. Lorin Rex, Brigham Young University; Activities Coordinator, Paul Smith, Pasadena City College; Custodian of Records, W. Arthur Cable, University of Arizona; and Councilors, Helen Vogel, Amanda Anderson, Lyle E. Siverson, Upton S. Palmer, S. Judson Crandall, and Norman W. Freestone. A slate of officers for 1952 was elected a year in advance, as provided in the constitution.

WSA voted to meet in San Jose in 1951 at Thanksgiving. A proposal to change the convention date to the Spring vacation was referred to the full membership for a mail ballot.

Speech Association of the Eastern States

"Meeting the Emerging Educational Needs" was the theme of the forty-second annual meeting of the Speech Association of the Eastern States (formerly the Eastern Public Speaking Conference) held on March 29, 30 and 31 at the Hotel Kenmore in Boston. President Robert B. Huber presented special problems in his opening address, "A Conference Becomes an Association." The purposes and techniques of the special five-session discussion workshop on "What Is Speech" were the subject of John Keltner's talk, "The Discussion Workshop." Magdalene Kramer reviewed the history of the association in "Forty-two Years of the Eastern," and in "Are We a Team?" Robert West discussed the relationships of the various interests in the field of speech.

A series of sessions on speech correction arranged in co-operation with the New York League of Speech Improvement and the Massachusetts Federation of Speech and Hearing included programs on: "Basic Speech Correction," "Aphasia Rehabilitation," "Testing the Hearing of Children," Rehabilitation of the Hard of Hearing," "The Parent and the Cerebral Palsy Team," "Cleft Palate Rehabilitation," and "Aphasia and Delayed Speech."

Other interesting sectional meetings and their respective chairmen were: "Correlation of Drama Courses and Production on the College Level." H. B. Menagh; "Financing the Speech Program," Philip D. Wheaton; "Radio and Television for Children," Florence Brumbaugh; "The Importance of State and Local History as a Field for Study," Joseph O'Brien; "Communication in Business and Industry," Arthur Eisenstadt; "Making the Classroom Teacher and Administrator Speech Conscious," Carl Gibson; "Oral Interpretation," Earl E. Fleischman; "College Courses in Speech for Business, Engineering, and the Professions," H. Barrett Davis; "Voice and Diction," Victor Fields; "High School Drama," Marion June Mitchell. Agnes Allardyce conducted orientation and evaluation sessions for new teachers and graduate students.

"New Trends in Leadership" was the topic of the address by Erwin H. Schell, Dean of Business and Engineering Technology, Massachusetts Institute of Technology, at the association luncheon. Albert T. Martin, Edgar I. De Forest and Muriel Maclachlan entertained with readings at the social hour tea in honor of "old timers" and "first timers."

NEWS AND NOTES

JANET BOLTON, *Editor*

IN THE CURRICULUM

COURSES IN TELEVISION. The word *television* has of course occurred most spectacularly in the titling of the new offerings of the past year. Educational programming via the new medium and the utilization of college and university resources by commercial programs occasion a demand for experienced producers, directors, and crews within the schools. Colleges with staffs and equipment are enterprisingly adding academic credit hours in television planning and production. However, the reviewing of these courses separately from television activities is entirely arbitrary. Practical training received in program planning, extra-curricular apprenticeships in commercial stations, the adaptation of speech resources to the new medium, are all phases of television instruction, even though they are not given specific course denomination.

The School of Speech of Northwestern University has this year presented two professional lecturers in television and radio: a course entitled Television Survey is taught by George Heinemann, Director of Operations for WNBQ, Chicago; Radio Production Procedures is taught by Homer Heck, Program Director for WMAQ, Chicago. Television training will be expanded next fall with the addition of new courses in Television Station Operation, Television Directing, and Television Production. All work will be offered in cooperation with Chicago stations.

Stuart Postle, a graduate of Oberlin College, and former member of the Speech Department at Ohio Wesleyan, returned to the latter campus this year to take over the instruction in radio and television. He has offered three courses: Introduction to Radio and TV (a one-semester course at the sophomore level), Radio Speech and Performance, and Radio and TV Writing (one-semester courses at the junior level).

YALE LECTURE GRANT. John Mason Brown has been named first Embree Memorial Lecturer at Yale University, under a grant established recently by the trustees of the John Hay Whitney Foundation. Yale is one of five colleges and universities enabled by the three-year grant to bring to their campuses outstanding American scholars in education, the social sciences, and the humanities. Mr. Brown, dramatic critic, author, and Associate Editor of the *Saturday Review of Literature*, delivered this month a series of seven lectures for students in the Yale Department of Drama. Theatrical criticism, ranging from the problems of the professional critic to aspects of appreciation, was the focus of the series. The lectures: "Exit the Ivory Tower," "Problems Presented to and by the Critic," "The Irreconcilable Approaches: Ibsen's and Chekhov's," "Professional Man of Genius: GBS," "Broadway Practices," "The Tragic Concept—Old and New," and "Poetic Dramatists in an Age of Prose."

SUMMER SESSION FORECASTS. A new course entitled Symposium and Workshop in Public School Speech Correction highlights the summer program at the University of Southern California. In addition to Conrad F. Wedberg, Lecturer in Speech, U.S.C., and Field Representative of the Bureau of Special Education, California State Department of Education, visiting lecturers will include: Dr. Ollie L. Backus, Director of the University of Alabama Speech and Hearing Clinic and Councillor-at-Large of the American Speech and Hearing Association; Mrs. Verna Breinholt, consultant in Speech Education, Orange County Schools and President of the California Speech Therapy Society, Southern Section; Mr. F. W. Doyle, Chief of the Bureau of Special Education, California State Department of Education; Dr. Norman W. Freestone, Head of Speech Education, Occidental College, and President of the Western Speech Association; Dr. Margaret Hall, Supervisor of Speech Correction, Chicago Public Schools, and Chairman of the Committee on Credentials, American Speech and Hearing Association; Miss Miriam Keslar, Supervisor of Speech Correction, Los Angeles City Schools; Mrs. Harriet Kopp, Consultant in Speech Correction, Birmingham, Michigan, Board of Education; Dr. George Kopp, Director of Speech Science and Correction Division, Wayne University, and Secretary-Treasurer of the American Speech and Hearing Association; Dr. John C. Snidecor, Dean of the Division of Applied Arts, Univer-

sity of California, Santa Barbara College; Mr. J. J. Thompson, Speech Therapist, Pasadena City Schools. The symposium will be offered during the six-week session, June 25 to August 3, and carries three units of credit.

The annual High School Institute of the University of Colorado is scheduled for June 25 to July 21. Among the visiting institute faculty will be Rex Robinson, Director of Forensics, Utah State College, Logan, Utah. Dr. Paul Moore of Northwestern University joins Colorado's summer staff to direct the clinic.

At the State University of Iowa, three special weekend conferences will place a strong emphasis on teacher training. One will be devoted to the role of speech and dramatic art in public service, a second to the public address program in the secondary school and college, and a third to elementary courses in the secondary school and college. In addition, two conferences featuring outstanding authorities in speech pathology and audiology are to be jointly sponsored by the departments of speech, psychology, and otolaryngology. Attention in the theatre area is to be focused on teacher training and experimental theatre play-writing; new scripts will be produced as part of the University play series.

EXPANDED CURRICULA. The California College of Arts and Crafts in Oakland opened a full-time speech department in the fall of 1950. At least one course in speech is required of every candidate for the B.A. degree. . . . Speech and drama at the University of Connecticut were incorporated into a separate department in 1949; since that time its staff has grown from three members to six, and its course offerings from 10 semester hours to 36. . . . A Master's Degree in Speech and Dramatic Art is now offered at the University of Kentucky, supervised by the Department of English, Speech, and Dramatic Art.

TOWARDS SPEECH CERTIFICATION IN TEXAS. On February 24 thirty drama teachers of Texas met in the new Little Theatre of Texas Christian University to discuss Minimum Requirements for the Teacher and Student in Drama and Certification of Teachers of Speech-Drama in the Public Schools of Texas. Chairmen of the two panels were Loren Winship, University of Texas, and Elton Abernathy, Southwest Texas State Teachers College. In addition, six deans and school supervisors acted as a "jury" with Dean Ezra William Doty, University of Texas, as "foreman." The jury members listened to the arguments, gave information, asked questions, and finally retired to work out a recommendation. The jury's recommendation of a requirement of thirty hours credit in speech and drama for a high school teacher was accepted by a large majority. Since the other topic was not voted, the group decided to hold its next meeting in connection with the Southwest Theatre Conference which will be called by Walther R. Volbach, President, at T.C.U. for the end of October.

APPOINTMENTS AND PROMOTIONS

NHS PUBLIC RELATIONS. In February, Mrs. Margaret Rostel was appointed Director of Public Relations for the American Hearing Society; her headquarters: 817 Fourteenth Street, N.W., Washington, D.C. Mrs. Rostel, a graduate of the University of Oregon School of Journalism, was engaged for fourteen years in newspaper and publicity work in Oregon, Maryland, Idaho, and Colorado. She plans a nation-wide publicity campaign for National Hearing Week, May 6 through 12, under the sponsorship of the one hundred and fifteen chapters of the Society throughout the United States.

FACULTY APPOINTMENTS:

University of Arkansas: Ralph T. Eubanks, director of forensics; Norman De Marco, director-producer in theatre and radio.

Blue Mountain College, Mississippi: Jean Lowrey (Furman University), assistant professor of speech and chairman of the department of speech.

California College of Arts and Crafts: Edward Newman (Florida State), professor of public speaking; Roger Altenberg, professor of drama.

University of Colorado: Carroll P. Lahman (Pasadena College), visiting lecturer in speech; James P. Dee, assistant in forensics; Sally Smelter, clinician.

University of Connecticut: Jean C. Ervin (University of Missouri), director of the speech and hearing clinic; Robert P. Newman (Smith College), instructor in speech and director of debate; Jack Hall Lamb (University of Iowa), instructor in speech and drama.

Department of Defense: Paul R. Beall, Associate Professor of Speech (Pennsylvania State College), on leave of absence serving as Chief of the Information Branch of the Research and Development Board, in the Department of Defense, Pentagon Building, Washington, D. C.

Emory University: Richard F. Maher (Wayne University), speech correctionist.

Kent State University: Robert E. Stockdale, assistant professor of speech to assist in the forensics division; Arthur L. Kaltenborn, Jr., assistant professor of speech in the speech and hearing division; Wesley W. Egan (returning from leave for graduate study at the University of North Carolina), assistant professor of speech and technical director of the University Theatre; Michael Dubetz, instructor of speech in the theatre division.

Northwestern University: Charles R. Elliott (Pennsylvania State), assistant professor of speech correction (joint appointment with Childrens Memorial Hospital of Chicago), George Heinemann (Director of Operations for WNBQ, Chicago), visiting professional lecturer in television; Homer Heck (Program Director for WMAQ, Chicago), visiting professional lecturer in radio.

Ohio University, Athens: Carlson R. Thomas (Armstrong College, Director of the Community Theatre at Savannah, Georgia), instructor in theatre and technical director; Thomas S. Lundlum (Ohio Wesleyan), instructor in speech and assistant director of debate; Casimir Schesky (Ball State Teachers' College), instructor in speech and director of the Children's Speech Clinic.

PROMOTIONS. At Kent State University, James N. Holm, for some years director of forensics, has been promoted to a full professorship.

FROM THE PRESS

J. Jeffery Auer, Oberlin College, "The Little Fight: Duke's Raid on Augusta, September 27, 1862," *Register of the Kentucky Historical Society*, January, 1951. Based upon contemporary letters and reports, the article reviews one of the more spectacular actions of "Morgan's Raiders."

Wallace A. Bacon, Northwestern University, *Savonarola*, a verse play, Bookman Associates, 1950; *William Warner's Syrinx*, a critical edition of the Elizabethan novel, with an introduction on Warner and Elizabethan fiction, *Northwestern University Studies*, March, 1951.

Raymond T. Carhart, Northwestern University, "The Ears of Industry," *Archives of Otolaryngology*, November, 1950.

Franklyn S. Haiman, Northwestern University, two articles on "Group Leadership," *National Parent-Teacher*, November and December, 1950.

Lee Mitchell, Northwestern University, "Two Notes on *The Tempest*," *Educational Theatre Journal*, October, 1950.

Helmer Myklebust, Northwestern University, *Your Deaf Child*, Charles C. Thomas, Publishers, Springfield, Illinois, 1950; "The Differential Diagnosis of Deafness in Young Children," to appear in an early issue of *The Journal of Exceptional Children*.

Joel E. Rubin, Cain Park Theatre, Cleveland, Ohio, "Stage Lighting for High School Theatres," *Dramatics Magazine*, October, 1950.

ASSOCIATE EDITORSHIPS:

Dr. Harold Westlake, Northwestern University, Associate Editor of *The Journal of the International Council for Exceptional Children*.

Dr. Paul Moore, Northwestern University, Associate Editor of *Speech Monographs*.

ON THE STAGES

COMPLETING THE CIRCLE. In the last decade the oldest style of theatrical presentation has become the newest vogue, particularly in college theatres. "Theatre-in-the-round," "arena style," "central staging," "circular staging," are terms that footnote some productions on nearly every college and university theatre schedule. The rediscovered effect of audience involvement, the greater flexibility of playing areas, the detail made possible to audiences conditioned to motion picture closeups, are aesthetic reasons advanced for this popularity. A crassly practical one, however, is its elimination of elaborate proscenium-bound scenery, always a money and time ravager in college theatre seasons. In most colleges, of course, arena staging is still a workshop technique, an offshoot or poor relation of main-stage productions. This is emphatically not true at the University of Miami, Florida. With the opening of the handsome new Ring Theatre there, theatre-in-the-round has attained full status and above all plush accommodations. The Ring Theatre building has been designed to permit proscenium and horseshoe staging as well as theatre-in-the-round; a revolving stage and devices for changing the seating arrangement provide flexible production possibilities. The central unit of the structure is a circular auditorium 100 feet in diameter completely free from interior posts and surmounted by a reinforced concrete dome. Starting with a seating arrangement holding 400

people, the theatre will eventually seat up to 900. The entrance to the auditorium is through a lobby and covered promenade from the front unit; the curved wings will house three administrative offices, a reception room and box office on the left, and on the right a soft-drink booth and public rest rooms. Inside the theatre, the extraordinary feature is the revolving stage 30 feet in diameter in the rear segment of the larger circle. A specially designed curved curtain track will be hung above this revolving stage for proscenium and horseshoe type productions. A circular catwalk, 14 feet above the floor, is suspended from the dome 17 feet inside the circumference. House lighting is installed in the floor of the catwalk, and the stage lighting is contained in an "egg crate" grid suspended from the center of the dome. All lights and sound are controlled from a booth atop the front entrance. An inter-communication system permits the house-manager, stage-manager, and chief electrician to be in constant contact during the entire progress of each show. At the rear, facing the University lake, is a huge workshop area 50 by 60 feet with two curved wings: a covered loggia connects it with the central unit. In its east wing are dressing rooms and a green room for the actors; in the west wing, a work room and storage room for the costume department. The main workshop of this unit houses the paint shop, property and scenery shop, electrical shop, and storage rooms. The Ring Theatre opened on February 12 with a production of *Harvey*, directed by Fred Koch, Jr., Chairman of the Department of Drama. For Professor Koch and his staff, the Ring Theatre materializes a ten-year plan.

Drama news at the University of Toledo in Ohio also concerns arena staging. Theatre On-stage is a project sponsored by a group calling itself the University Theatre Circle, formed to further this style of presentation. Theatre On-stage productions will be centrally staged within the proscenium of the University's Henry J. Doermann Theatre. The audience, numbering approximately 140, is seated in levels around the acting area, a space of about 12 feet by 20 feet. An area in front of the stage proper has been fitted out as a foyer where coffee is served during intermission. Excellent acoustics, controlled and selective lighting, and an atmosphere which only a theatre can provide, lead to the inclusion of its presentations within the theatre proper. The opening production in February was *Pygmalion*.

Last summer, the Department of Speech at Ohio State University developed its own unique and highly successful version of theatre-in-the-round. The Stadium Summer Theatre is a complete arena unit seating between 350 and 400 people, constructed beneath the tiers of seats in the east side of the University Stadium. The stage area is completely surrounded by six rows of raised seats, the whole enclosed by painted canvas walls. The project has become a university-community venture, and uses in its casts and crews residents of Columbus as well as students. Plans for its six-weeks summer season are now under consideration.

DRAMA CONFERENCES. The drama festival or tournament, now frequently listed under the earnest titles of drama "institute" or drama "clinic," continues to provide an enormous service to teachers and directors in the locale of the colleges which sponsor them. The traditional one-act play tournament, which meant wearying hours for judges, nervous tremors for actors and directors, often misunderstanding and resentment on the part of disappointed contestants, has largely given way to conferences in which cooperative enterprise has taken the place of competition. School size and budget differences are erased; the emphasis is placed on learning rather than on showing off. Instead of trophies, competent criticism and practical help are offered. Solving the problems of limited secondary school budgets in drama, providing a meeting ground for students, keeping teachers informed of the writing and production developments suited to their needs, comprise a public relations project that gives as well as receives value.

The High School Drama Festival at Alabama College, March 9 to 11, was such a project; its purpose was to provide a drama forum, not a contest, for the State. The only competitive element was the necessity of limiting the participant schools to nine; interestingly, these nine schools were chosen, not on the basis of one demonstration, but after a consideration of *the entire dramatic output of the school*. The qualifying entries of this "tournament" were: the quality and quantity of *all* the plays produced at the school, the qualifications of the director, the emphasis placed on the literary and technical phases, the continuity of personnel, the school's tradition and policy regarding play production, the community support of theatre activities, and the creative results of the school program. The festival, therefore, became a recognition of work done well, an opportunity to see the commended work of others, and to contribute a representative item of the

school's activity. One-act plays were acceptable as contribution-demonstrations, but original scripts, model stages, original scene and costume designs, and other creative projects were also encouraged. All projects were subject to the approval of Director Walter H. Trumbauer of the Alabama College Theatre staff, and the demonstrations then became part of the program of the weekend. In addition to these, discussions, moving pictures, and technical demonstrations by the staff made up the activities of a soundly motivated and planned drama service.

An imaginative experiment in cooperative college drama conferences has been developed by the St. Paul College Drama Festival; its four-year history demonstrates an increasing utilization of joint resources and consequent success of presentation. The festival was organized with an attempt to reduce traditional rivalry and to establish in the minds of the students and the community at large the attitude that creative activity is sufficient reason for its own existence. In 1948, the four major colleges of St. Paul, (St. Catherine, St. Thomas, Hamline, and Macalester), presented three Shakespearean productions at the College of St. Catherine; the colleges of St. Thomas and St. Catherine had traditionally shared casts and combined resources in their joint presentation for the festival. Hamline University was host in 1949 to three more Shakespearean plays. The difficulty of providing time for three productions in crowded theatre schedules for the festival period and the established cooperation of two of the colleges encouraged a complete merging of resources. In 1950, at the Macalester College Theatre, the sole festival presentation was *The Trojan Women*, with a four-college cast, crew, orchestra, singing chorus, and speaking chorus. This year, the Colleges of St. Thomas and St. Catherine and Macalester College present *A Comedy of Errors*, an experimental production of Shakespeare-in-the-round. That such a project can function only in a locale where colleges are situated within access of each other and that difficult long term planning must be done is obvious; that such a project shrewdly invests talent, time, and money is also plain.

The State University of New York at Cortland, New York, this month holds its Sixth Annual Drama Festival on the 26, 27, and 28. Thirteen high schools in the central New York area present one-act plays, and special features include college performances of *The Beautiful People*, by the Utica College Theatre, and *The Cardiff Giant*, a play of considerable regional interest, presented by the Hilltop Masquers.

Northwestern Ohio high schools participated in a drama conference sponsored jointly by Bowling Green University and The Ohio High School Speech League. Schools were divided into "Class A" and "Class B" groups, utilizing separate stages.

NEW EQUIPMENT AND CHILDREN'S THEATRE AT DELAWARE. The University of Delaware has just installed a 30-dimmer Izenour electronic switchboard, the latest development in lighting control. Yale, Carnegie Tech, and the Goodman Theatre have the other three of these switchboards now in operation; there are none as yet on Broadway.

The E 52 Players at the University under the direction of Dr. C. R. Kase toured their production of *King Midas and the Golden Touch* as the feature of the University's Fourth Annual Children's Theatre Tour. Nine performances given morning, afternoon, and evening with full lighting and scenery brought the play to eight different communities.

HOFSTRA THEATRE ARTS. The Hofstra Theatre Arts Association of Hofstra College, Hempstead, New York, has presented this winter a program of activities which make good its name. Its main stage productions were *The Front Page* and *Right You Are, If You Think You Are*. A new treatment of the Alcestis story, *And Did Alcestis Die?* by William Hull of the English department was a February production, and in March, the Kaleidoscopians, student musical comedy group, presented *Bloomer Girl*. A lecture series, "Theatre in the World Today," included talks by Luis Martinez, former director of the Cuban National Theatre, Luther Greene, co-sponsor with ANTA of *The Tower Beyond Tragedy*, and Moshe Shamir, Israeli playwright formerly connected with the Habimah Players. A series of historically important motion pictures shown through the cooperation of the Museum of Modern Art to date have been "Potemkin," "Intolerance," and "Morocco."

YALE ANNIVERSARY PRODUCTION. The Department of Drama celebrated its twenty-fifth anniversary with six performances of Jean Cocteau's *The Knights of the Round Table*. The Yale production was the first of this work on an American stage; a new English translation by Hugh Dickinson, a graduate of the Department of Drama in 1948, was used.

THEATRE SCHEDULES:

Antelope Valley Joint Union High School and Junior College: *Our Town; Ten Little Indians; Phoenix Too Frequent, Rowena* (original; author: Richard Thompson).

Brigham Young University: *Arms and the Man; Ladies in Retirement; The Man; Twelfth Night; The Corn is Green; The Silver Whistle.*

Denison University: *Once in a Lifetime; The Poor Soldier; The White Steed; The Mikado; The Madwoman of Chaillot.*

Hiram College: *Under the Gaslights; Joan of Lorraine.*

Kent State University: *Goodbye, My Fancy; Seven Keys to Baldpate; Katinka; Merchant of Venice; The Sleeping Beauty; Anne of the Thousand Days.*

Kenyon College: Robert Frost's *A Masque of Mercy; Golden Boy; Oedipus the King;* Congreve's *Love for Love; Tobias and the Angel.*

Miami University, Ohio: *Goodbye, My Fancy.*

University of Notre Dame: *The Man Who Came to Dinner; Macbeth; Arms and the Man; Harvey; Mr. and Mrs. Broadway* (original musical comedy); *The Imaginary Invalid; Faust.*

Ohio University: *Life with Father; Jason; The Heiress.*

Ohio State University: *The Front Page; The Wild Duck; The Play's the Thing; Fashion.*

Ohio Wesleyan University: *The Circle; The Silver Cord; The School for Scandal; The Merry Wives of Windsor.*

University of Toledo: *The Admirable Crichton; Pygmalion; Harvey.*

IN THE STUDIOS

EDUCATION AND TELEVISION. In an SAA Convention speech, "Education via Television," Lynn Poole, Director of Public Relations and originator of the televised "John Hopkins Science Review," warned educators against a repetition of the tardy recognition of radio as a medium of instruction. When educators woke to a realization of their potential in broadcasting, "radio was firmly entrenched in a commercial pattern," he said.

The rapid development in colleges and universities over the country of courses in and about television indicates emphatically that educators do not propose to be "too little and too late" this time. That speech and radio departments are largely responsible for initiating, promoting, and providing facilities and supervision for televised instruction is a credit to their enterprise, educationally and professionally.

From several universities come reports of this prompt and thorough investigation of the possibilities of educational TV. Early this year, the University of Miami in Florida requested broadcasters of the Greater Miami area to form an advisory council to assist the University Radio and Television Department; this board includes representative managers, program directors, and sales personnel from the commercial stations, in addition to Sydney W. Head, chairman of the department, members of his staff, and student representatives. The projects on the council's agenda are: a further development of the University's research potential; analysis of its radio and television curriculum. In January, the research division of the department released a detailed survey of TV program preferences in Miami; the statistics on network and local program audiences reported information of considerable value to program directors and sales representatives in the locale. In the same month, two "telecourses" were inaugurated over Miami Station WTVJ; Dietrich Arno Hill conducts a weekly half-hour session in public speaking; William Heuson, professor of economics and finance, teaches personal finance. Both men are members of the instructional staff of the University Evening Division. Students who enroll and pay a $5 fee per course receive a student identification card, weekly lesson plans, supplementary materials, and final examinations by mail. Those who pass the final examinations receive certificates and Evening Division transcript credit, which goes into a permanent record but is not applicable toward a college degree. These "telecourses" are the newest aspect of Station WTVJ-University cooperation. Workshop courses in TV production taught by the University staff use the facilities of the station for demonstration and practice, as well as for three regular weekly on-the-air programs.

As early as 1945, President Charles E. Friley of the Iowa State College of Agriculture and Mechanics set up a committee to study television as a possible addition to the off-campus education program. The college received a TV channel shortly before the FCC placed its "freeze" on TV construction. WOI-TV carries commercial TV programs from the four major networks, but plans to discontinue its network affiliations when commercial broadcasters in

central Iowa are authorized by the FCC to begin telecasting.

ARKANSAS PROGRAM SERVICE. Working in cooperation with the Public Relations Service of the University the radio department is assisting in the establishment of a recorded program service for radio stations of the State and area; Norman De Marco is acting advisor in setting up this project.

BOWLING GREEN—NEW STUDIOS. Station WRSM has moved into new studios; two studios, two control rooms, and adjoining offices are provided in the arrangement; and broadcasting is carried over the campus wire for three hours each day.

IOWA STATE RADIO FORUM. The University Student Forum of the Air is a half-hour weekly radio feature of the now twenty-year-old University Student Forum. Members of classes in discussion and argumentation broadcast over the campus station WSUI; topics have included: "Are we to have further inflation?" "Shall Western Germany be heavily rearmed immediately?" "Should the Federal Government establish at once a program of price and wage controls?" "Should Congress at once enact legislation providing for universal military training?" "Shall the American people approve the welfare state?" and "What programs are advisable in providing for civilian defense against atomic warfare?"

KENT STATE—NEW FM STATION. Kent State University went on the air last October with a new low-power ten-watt, non-commercial FM station, WKSU-FM, at 88.1 megacycles. It is primarily designed to reach the communities of Kent and Ravenna, Ohio; its programming will be directed by Walter D. Clarke and John C. Weiser of the School of Speech staff.

MIAMI UNIVERSITY, OHIO—EXPANDED PROGRAMMING. The campus radio studios are broadcasting five days each week through remote facilities to Stations WMOH and WPFB; Hortense Moore is in charge of programming. The carrier-current station, WRMU, is under the supervision of Edgar Will, Jr.

OHIO WESLEYAN—NEW BROADCAST SCHEDULE. In January, the radio section began a schedule of programs originating in the campus studio and aired over the FM facilities of Station WRFD, Worthington. The programming includes an original drama, sports, variety, disk-jockey, women's shows, and a program of classical music. All the programs are student written, produced, directed, and performed.

AT THE CLINICS AND LABORATORIES

FELLOWSHIPS AT PURDUE. The Purdue Research Foundation has established three fellowships in support of a program being conducted in the Speech and Hearing Clinic. These fellowships will be in effect starting September, 1951. One will be a renewal of a grant now existing for the study of Speech Variables in Children related to Parental Speech Patterns, under the direction of Dr. M. D. Steer. Two of the research fellowships are newly created. One concerns an intensive study of Normative Information Related to Voice Quality, directed by Dr. T. D. Hanley; the other new fellowship has been established to support extensive research dealing with Audiometric Tests for Public Schools; this program will be administered by Dr. George Shaffer. Applications for these fellowships may be obtained by writing to the Speech and Hearing Clinic, Purdue University.

NATIONAL HEARING SOCIETY SCHOLARSHIP. The Kenfield Memorial Scholarship, administered by the National Hearing Society, provides an annual stipend of one hundred dollars for training teachers of lipreading. Applicants must be college graduates with a major in education, psychology, or speech. If the applicant is hard of hearing, thirty clock hours of private instruction or sixty clock hours of instruction in public school classes under an approved teacher of lipreading are required. The scholarship may be applied on teacher training at any school or university in the United States which offers a course acceptable to the Teachers Committee of the Society. Applications should be filed before the first of May with Miss Rose V. Feilbach, Chairman, Teachers' Committee, 1157 North Columbus Street, Arlington, Virginia.

BOULDER DIAGNOSTIC SPEECH CLINICS. Dr. Paul Moore of Northwestern University, scheduled to join the summer faculty and direct the speech clinic at the University of Colorado this summer, will also set up diagnostic speech clinics in Boulder County for the Colorado Society for Crippled Children and Adults.

EXPANDED CLINIC SERVICE AT DENVER. New facilities for training in speech clinical services have

recently been made available at the University of Denver. Three recently remodelled buildings will comprise a unit to bring speech and psychological clinicians into close contact in training and services. One building will serve as a new residence for children from outside the state attending the psychology clinic; another houses the Psychological Services for Children; the Speech Clinic for Children will occupy the third. The capacity of the residence program is twenty-four cases, seventy for the clinic; the entire program is running at full capacity at the present time. New equipment and laboratories which have been made available for the supervision of the majors concentrating in speech correction include special rooms with two-way mirrors and a nearby laboratory in audiology and the fitting of hearing aids. Dr. E. Ross Schutts has been Acting Director in addition to his regular duties as Director of the Adult Speech and Hearing Clinic; Dr. Ruth Clark, regular director, is on leave of absence at the University of Witwatersrand, Johannesburg, South Africa, and will return in September.

The entire program, which looks toward the expansion of training into the larger area of the handicapped, is being developed under an executive committee composed of Dr. Elwood Murray, Director of the School of Speech, Dr. Lawrence W. Miller, Chairman of the Department of Psychology, and Dr. Lloyd Garrison, Director of the School of Education.

KENT STATE AND SPEECH HANDICAPPED CHILDREN. The Speech and Hearing Division of the School of Speech held an all-day conference on December 5 for the Northeastern Ohio District of Nurses in response to a request of the Association for more information on treating speech handicapped children. Miss Eleanor Gray of the staff spent a week at Johns Hopkins Hospital, Baltimore, Maryland, to learn testing techniques for hard of hearing children who are not satisfactory subjects for pure-tone audiometric testing. Professor John R. Montgomery, Director of the Clinic, is serving as consultant of the Speech and Hearing Clinic at Children's Hospital, Akron, Ohio.

NEW YORK LEAGUE FOR SPEECH IMPROVEMENT. Officers of the New York League for Speech Improvement elected in December are: President, Dr. Kathryn Mulholland, Brooklyn College; secretary, Dr. R. Corbin Pennington, College of the City of New York; treasurer, Dr. Deane Finne, College of the City of New York. At a February dinner meeting, Professor Helen Hicks of Hunter College discussed "Interpretation as a Means of Speech Improvement," and in March, Dr. and Mrs. Smiley Blanton, co-authors of *Speech Training for Children*, *Child Guidance*, and *For Stutterers*, spoke on "The Development of Speech and How It Can Go Wrong, Phonetically or Psychologically."

NORTHWESTERN UNIVERSITY—FACULTY NOTES. Dr. I. P. Brackett addressed a group of speech correction teachers in Chicago in December on the subject of "Stuttering," and was chairman of a program of "Films in Speech Correction and Hearing" at the ASHA convention. Dr. Raymond T. Carhart was a teacher at the First International Course in Audiology in September. Dr. Charles Elliott, formerly a member of the faculty at Pennsylvania State College, began in February a joint appointment with the faculty and the Children's Memorial Hospital in Chicago; this affiliation will make possible a development of training and research opportunities pertaining to the medical aspects of speech correction. For a diversity of recent publications by the staff, see the section "from the press."

Dr. Paul Moore has recently moved his voice laboratory into new and more spacious quarters. He is at present preparing new colored motion picture film showing the activity of the vocal folds in various types of speech.

The Children's Hearing and Aphasia Clinic has been furnished and equipped with the help of the Evanston Junior League. New facilities include electronic testing devices for psychological tests and new desks and chairs. A formal opening of the clinic is planned for this month.

OHIO STATE FACULTY RESEARCH. Dr. John W. Black, on leave from the University, presently engaged in research at the Acoustic Laboratory, School of Aviation Medicine, Naval Air Station, Pensacola, Florida, has this winter presented his findings in a number of reports. In October, he spoke to the Psychophysiology Panel of the Office of Naval Research in Washington, D. C. At the Ohio Welfare Society Program in November, he presented a paper entitled "A Study of Hearing Aid Evaluations." A series of thirty visual hearing films by the late Dr. Marie K. Mason have recently been made available to those interested in this method of teaching visual comprehension of speech to the hard of hearing.

PURDUE PROSPECTIVE TEACHER SURVEY. A number of activities filled the agenda of the Speech and

Hearing Clinic. On February 3, the Indiana Combined County Teachers Institute held on the campus included a discussion of "Speech Correction in the Public Schools" by Dr. M. D. Steer, and a demonstration of therapy for stutterers was presented by Loyal Bearss with the cooperation of several of the stutterers now enrolled in the clinic. On February 13, at a program for the Tippecanoe County Medical Society, Mr. Bearss again presented his stuttering demonstration, and Dr. Steer spoke on "Speech Correction and Audiology on a National, State, and Local Basis."

Dr. George Shaffer, Assistant Director of the Speech and Hearing Clinic, and the entire clinical staff have conducted an extensive speech and hearing survey of all students at Purdue who have selected teaching options. The students were selected from an educational psychology course required of all prospective teachers, and a number were referred for special work in voice and articulation disorders. This survey is a joint effort of the divisions of Education, Applied Psychology, and the Speech and Hearing Clinic.

Two research projects now in progress are Harold Starbuck's study of the Relationships of Respiration Symptoms and Frequency of Stuttering in Successive Readings and Mrs. Marjorie Bearss's study of the Relationship between Penalty and Frequency of Stuttering in Successive Readings.

FROM PLATFORM AND CONFERENCE TABLE

TAU KAPPA ALPHA "SPEAKER OF THE YEAR" AWARDS. Last year, Tau Kappa Alpha initiated its "Speaker of the Year" awards with a view to promoting more effective, intelligent, and responsible public speaking in the public affairs of the nation. Speakers are recognized in five areas of activity: national affairs, business and industry, religion, labor, and educational-scientific-cultural affairs. Competence in public speaking as an agency of communication is the basis of the award rather than mere skill in oratory; the candidate is judged, not on a single speech or series of speeches, but on forensic contributions to his field over a yearlong period. Special stipulations are that popularity based on an ability to please an audience is not alone sufficient qualification, and that agreement or disagreement with any views expressed is not a determining factor in the selection.

Dr. Paul E. Lull, Director of Forensics at Purdue University and national president of the forensics honor society, reports that the increased interest in the award this year, evidenced in the number of nominations submitted, encourages the belief that the awards may become one of the top honors in the speech field. Eighty-five chapters of the Society this year recommended some sixty-eight candidates to a national Board of Awards, headed by Professor W. Charles Redding, of the University of Southern California. Other members of the board are: Oswald Ryan, Civil Aeronautics Board, Washington, D. C.; George P. Lamb, attorney, Washington, D. C.; Richard C. Reager, Rutgers University; H. Philip Constans, University of Florida; Horace G. Rahskopf, University of Washington; Charles R. Layton, Muskingum College; W. Norwood Brigance, Wabash College; Elwood Murray, University of Denver; and T. Earle Johnson, University of Alabama.

At the national TKA conference at Lincoln Memorial University in Harrogate, Tennessee, March 15 to 17, the "Speakers of the Year" for 1950 were named for awards as follows:

National Affairs: Paul H. Douglas, United States senator from Illinois, and member of industrial relations staff, University of Chicago; outstanding educator, political leader, and author.

Business and Commerce: Paul G. Hoffman, director, Ford Foundation, Pasadena, Calif.; former president, Studebaker Corporation, South Bend, Ind., and former administrator of ECA, Washington, D. C.; outstanding business leader.

Religion: The Rt. Rev. Msgr. Fulton J. Sheen, national director of the Society for Propagation of the Faith, New York, N. Y., and former head of the Department of Philosophy, Catholic University of America, Washington, D. C.; renowned radio pastor, speaker, and author.

Labor: Walter P. Reuther, director, General Motors Department, United Automobile Workers, Detroit, Mich., and president, International Union United Automobile, Aircraft, and Agricultural Workers of America; outstanding labor relations leader.

Educational, Scientific and Cultural Activities: Ralph J. Bunche, acting United Nations Mediator on Palestine, Lake Success, N. Y., and head of political science department, Howard University, Washington, D. C.; outstanding leader in race relations activities.

Individual presentations will be made later, in the recipients' home communities.